

Camellia Point

by

The 2021/2022 Rural Arts Collaborative Students of Paden  
City High School. Lead writer Talan Chambers, resident  
artist Michael Sean McKowen and host teacher Dan  
Henthorn.

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Michael McKowen  
michael.mckowen@yahoo.com  
Dan Henthorn  
dmhenthorn@k12.wv.us  
Rural Arts Collaborative  
ruralartscollaborative.org

Second Draft

EXT. MAIN STREET CAMELLIA POINT - DAY

A 4th of July parade travels along Main Street. Groups of spectators fan themselves. A thermometer reads 102 degrees.

People of all ages fill the sidewalks. The crowd includes blacks, whites and students from the local small college.

The Camellia Point High School band marches in the parade followed by veterans of foreign wars.

ADULT EMMA (V.O.)

It was a hot and humid Fourth of July in the summer of 1967. I guess my little hometown was typical of other towns in the south during the 1960's.

The parade includes families of Ku Klux Klan members. Children in Klan attire walk with their parents while other Klansmen ride horses adorned with Klan costumes.

ADULT EMMA (V.O.)

Most people minded their own business and ignored the way some people treated others. After all, the town was named not after the beautiful white flower that symbolizes love, purity, and innocence. Instead, it was named after the Knights of the White Camellia, a white supremacist group that terrorized black communities of Louisiana in the Summer and Fall of 1868.

MAYOR "BULLY" MAGUIRE rides in a convertible. Bully is in his late 40's. He is stocky with a charming smile.

Across the side of the car a sign reads "Mayor Bully Maguire-Fighting The Right Fight".

The mayor's car is preceded by troupes of white children in various scout uniforms.

EXT. NED'S SERVICE STATION - DAY

LEON MORGAN, a 62 year old black mechanic, is under the hood of an old tow truck. He wears worn coveralls.

The music of marching bands is heard in the distance.

Leon's nephew MARCUS GEORGE, 17 years old, emerges from the station. Marcus is tall with an athletic build.

MARCUS

I finished sweeping up and stocking the shelves Uncle Leon. Can I go to the parade now?

Uncle Leon nods.

UNCLE LEON

You be careful.

MARCUS

Okay Uncle Leon. I'll see you at the house later.

ADULT EMMA (V.O.)

Marcus George was new to town. He came to live with his Uncle Leon and Aunt Ida after his father was killed in a race riot up north a couple weeks earlier. His mother had passed years before.

Marcus moves quickly toward the parade route.

LEON

(yelling to Marcus)

You know, there ain't no shame in walking away from trouble.

Marcus pauses and considers Leon's words.

MARCUS

(yelling to Leon)

Okay Uncle Leon!

Leon shakes his head and mutters under his breath.

LEON

Just don't want nothin' happenin' to you like yer Daddy.

He watches Marcus run up the street. Leon turns and walks to the tow truck.

EXT. PARADE ROUTE - DAY

White and black college students hand out leaflets.

They are led by BERNIE JOHNSON, a neatly dressed, 19 year old student government leader with a New York accent and TYRONE FISHER, a black activist in his twenties.

ADULT EMMA (V.O.)

Students from the north had come down and handed out information regarding the proposed Fair Housing Act being debated in Congress at the time.

Students carry signs reading "We Demand Equal Housing", "Freedom is Equal Housing Too", and "We Demand an End to Bias Now".

BERNIE

There will be a meeting at the 1st Baptist Church of Zion Thursday night.

TYRONE

The church is on the corner of Vine and Maple.

The students are challenged by FRANKIE and ELMER, two young Klansmen in their late teens. Their hoods are lifted revealing their faces. They rip the papers from the students' hands, tearing them up and tossing them to the ground.

FRANKIE

There won't be no meeting if we got anything to say about it.

ELMER

Don't you know where you are?

BERNIE

(picking up papers.)

I thought we were in the United States of America, where everyone is supposed to be equal.

ELMER

Guess again.

FRANKIE

Everything was fine before you Yankees came down here spewing your vomit.

ADULT EMMA (V.O.)

Tensions were ripe ever since the passing of the Civil Rights Act three years earlier in 1964.

A scuffle ensues. Frankie punches Bernie knocking him to the ground. WAYLON JONES, a uniformed deputy near the scene, does not acknowledge the event. Waylon is in his late 30's. He wears a deputy sheriff's uniform.

Frankie looms over Bernie.

WAYLON

Put the boot to him son.

Frankie repeatedly kicks Bernie in the gut. Tyrone intervenes and pulls Bernie to his feet.

Student activists react to the assault, but Bernie deters them from physically responding.

BERNIE

Alright! Enough! We have work to do.

The students gather the leaflets that are salvageable. They circulate the information among the crowd.

ADULT EMMA (V.O.)

In 1933 the federal government segregated housing in the United States. It provided housing for middle-class and lower class families, ...white lower class families, forcing people of color to live in urban housing projects and shanty towns.

TYRONE

You alright?

BERNIE

Yea.

TYRONE

My cousin Calvin and I have had run-ins with that cop before. He don't pull no punches.

Tyrone joins the other students in their endeavors.

ADULT EMMA (V.O.)

They caused further segregation in 1934 by forming the Federal Housing Administration which refused to insure mortgages in black neighborhoods, or neighborhoods near black

neighborhoods. This was known as  
"Redlining".

BERNIE

Might does not make right. Things have  
got to change.

EXT. SOCIAL CLUB - DAY

Sixteen year old DARYL MADDOCK walks along main street. His  
clothing reflects a rebel spirit. He holds his nine year old  
sister EMMA's hand. She is a cute white girl with a presence  
that exceeds her age.

~~The~~ meet their mother in front of the Camellia Point Gun and  
Rod Social Club. PATTY MADDOCK, a bartender at the club.  
Patty is an attractive but weathered woman in her thirties.

PATTY

Daryl, you be sure to keep an eye on  
your sister.

DARYL

Alright Mom. Somebody's got to take  
care of her.

PATTY

Enough of that already. Now, you know  
I got to work a lot of hours to make  
ends meet. What money your daddy makes  
in prison don't do shit for us.

DARYL

Don't bring him into this. He screwed  
up. I know this. You don't always  
gotta blame him for everything.

PATTY

Look, I don't want to fight with you  
today. I gotta get back to work. I'll  
see you all at home later.

EMMA

I'll keep an eye on him today Momma.

Emma lovingly shoves Daryl. She runs and Daryl chases. The  
two children disappear into the crowd.

ADULT EMMA (V.O.)

My brother Daryl was always looking  
out for me as long as I can remember.

Our father wasn't around.

INT. SOCIAL CLUB - DAY

Patty enters the club and lights a cigarette. She sits on the lap of SHERIFF CHARLES LERAY, seated at the bar. Charles is in his early forties. He wears his sheriff's uniform. Charles has an intense demeanor.

Charles puts his arm around Patty's neck and kisses her on the cheek.

PATTY

Happy 4th of July everyone. May the South Rise again.

There are CHEERS from the people in the bar.

Patty and Charles drink shots.

ADULT EMMA (V.O.)

My momma had some very different ideas.

Patty walks behind the bar. Charles slaps her on the bottom.

CHARLES

Keep that bed warm for me tonight. I'll be by later after them kids are in bed.

ADULT EMMA (V.O.)

Maybe, it was the people she chose to associate with after my daddy went off to prison.

Charles puts his hat on and nods to his Deputy Sheriff WESLEY MONTGOMERY. Wesley is a slight man in his thirties. He wears his deputy sheriff's uniform. Wesley approaches Charles.

CHARLES

You get that boy Calvin and meet me in the alley across the street like we talked about.

WESLEY

(stutters)  
I-I-I-I'll be there.

ADULT EMMA (V.O.)

That day changed all of our lives

forever.

EXT. AN ALLEY ALONG THE PARADE ROUTE - DAY

Marcus stands at the end of the alley, he turns his gaze toward ABBY HALL. She is an 18 year old white classmate. Abby carries herself with confidence and sincerity.

Marcus runs to Abby.

MARCUS

Hey! Abby!

ADULT EMMA (V.O.)

Abby Hall, my brother's crush, was fairly new to town. She was raised all over the world. Her father was a military doctor.

Abby turns to Marcus and smiles.

ABBY

Hey Marcus. Thought you weren't going to make it.

MARCUS

Yea. Uncle Leon let me go early. Whew, is it always so hot down here?

ABBY

Ha...just wait until August.

MARCUS

We should head to the waterfalls near my uncle's house later.

ABBY

That sounds awesome. I know the place, it's just upriver from my house.

EXT. SOCIAL CLUB - DAY

Daryl follows Emma across the street. The duo weave amongst the people marching in the parade. They approach Abby and Marcus.

Abby sees Emma.

ABBY

Hey there short stuff. Was hoping you were going to hang out with us today.



Emma hugs Abby.

EMMA

Me too.

Abby smiles at Daryl.

Daryl stops as he sees Marcus escorting Abby. He drops his head.

ABBY

Hey there darlin. You know Marcus, don't you? I thought he might like to hang out with us.

MARCUS

Hey.

DARYL

(half heartily)

Hey.

Emma extends her hand to Marcus.

EMMA

Hi there Marcus. Nice to meet you.

Marcus shakes her hand and grins.

ABBY

Marcus wants to go to the falls after the parade. I think we should go. It sounds fun and it would be great to get out of this heat.

EXT. SOCIAL CLUB - DAY

Charles exits the club and walks to the end of the block. He crosses the street and disappears into the alley.

EXT. PARADE ROUTE - DAY

PASTOR EMMANUEL BECKER is riding on a float with his son HARRISON and other church members. The float is decorated with signs and a cardboard set depicting the flames of Hell. The banner on the float reads Genesis 9:20-27, the scripture that is often used to biblically justify slavery. Emmanuel is physically slight with angular features. Harrison is pudgy.

EMMANUEL

Praise be to the Lord, the God of

Shem! May Canaan be the slave of Shem.

HARRISON

Amen!

EMMANUEL

May God extend Japheth's territory;  
may Japheth live in the tents of Shem,  
and may Canaan be the slave of  
Japheth.

HARRISON

Amen! You gotta be right with the  
Lord.

ABBY

(in disgust)

Can you believe that guy? Do you think  
he really believes everything his  
father preaches?

Emma watches a kitten running behind them. The kitten  
saunters up the street. Emma follows the kitten.

Daryl watches Abby's exchange with Harrison.

Emma follows the kitten into an alley.

ABBY (CONT.)

(yelling at Harrison)

You need to read more of that book  
you're carrying! Things like, "Love  
thy neighbor." and "Do unto others."  
That would be a start!

Harrison turns his gaze from Abby to Marcus. He returns his  
focus to Abby.

HARRISON

You must repent and follow the Lord  
God or you'll burn in Hell!

Daryl grabs Abby's arm as she lunges toward the float.

DARYL

You'll never change his mind. He comes  
from a long line of racist bible  
thumpers.

Daryl looks for Emma.

DARYL  
Shit! Where's Emma?

He looks frantically.

DARYL (CONT.)  
Oh man, my mom's gonna kill me if I  
lose her in this crowd.

ABBY  
Don't worry, we'll find her. You go  
down the street and Marcus and I'll go  
up the street.

Abby and Marcus search the street.

Daryl goes in the opposite direction. Harrison jumps off the float and follows Daryl.

HARRISON  
What happened to you, man? We used to  
be best friends.

Daryl ignores Harrison and searches for Emma.

HARRISON-CONT'D  
Now you're hanging out with negros and  
agitators. It's that girl, Abby, isn't  
it?

DARYL  
Shut up.

EXT. MAIN STREET - DAY

CALVIN JOHNSON, a young black activist, is passing out leaflets. His clothing has signs of age and wear. Calvin is distanced from the other students passing out leaflets along the parade route.

Deputy Wesley crosses the parade route and confronts Calvin. He knocks the leaflets out of Calvin's hand.

WESLEY  
That's l-l-littering boy. I'm gonna  
have to r-r-run you in.

Wesley grabs Calvin by the arm and leads him away from the crowd.

INT. OFFICE BUILDING STORAGE ROOM - DAY

Charles LeRay puts on gloves and removes a rifle from a duffle bag.

He opens a window looking down on the parade route.

Charles stands on a chair and focuses his rifle on the parade route.

EXT. AN ALLEY ALONG THE PARADE ROUTE - DAY

Abby and Marcus turn the corner and watch Emma chase a kitten behind a dumpster.

ABBY

Emma! Hey, what are you doing? You scared your brother half to death.

EMMA

I saw a kitty come back this way. I don't think it has a home. I want to find him and take him home with me.

ABBY

Okay. We'll help you find it and then we have to get back to your brother.

Abby, Marcus, and Emma walk behind the dumpster and look for the kitten.

Wesley enters the alley. He squeezes Calvin's arm as he guides him into the alley.

WESLEY

Boy, you are in a m-m-mess of trouble now.

Abby pulls Emma behind the dumpster.

CALVIN

But...but I didn't do nothin'. I swear.

WESLEY

I-i-it don't matter no how.

EXT. THE PARADE ROUTE - DAY

Senator ALLAN WOODWARD, late 50's, is riding in a convertible. Re-election signs adorn his car. The car is also

adorned with signs that read, "Affordable Housing For All".

Young white college students are cheering for him.

A bottle is thrown at Allan's car.

MAN IN THE CROWD

Negro lover! I ain't paying for no  
one's housing!

A scuffle erupts between the locals and a group of college students.

The Senator's convertible stops momentarily. He stands and addresses the crowd.

ALLAN

Friends...friends. We must do the  
right thing. The good book tells us to  
give our neighbors a hand up. My bill  
to build affordable housing will  
create good paying construction jobs  
immediately and will profit everyone.  
Change is coming and we must embrace  
change. We need to end this housing  
segregation.

A gun shot rings out and Allan is hit by an assassins' bullet.

Panic erupts as people scatter.

EXT. AN ALLEY ALONG THE PARADE ROUTE - DAY

Emma and Abby are startled by the gunshot.

Calvin recoils from the sound.

Wesley chuckles at Calvin's response.

INT. OFFICE BUILDING STORAGE ROOM - DAY

Charles steps down from the chair and walks to the door.

INT. STAIRWELL - DAY

Charles calmly descends the stairs and kicks open the door to the alley.

EXT. AN ALLEY ALONG THE PARADE ROUTE - DAY

Charles steps from the doorway and throws the rifle into the hands of Calvin standing next to Wesley.

Calvin looks at the rifle in his hands.

CHARLES  
Run boy. Put a little challenge in this.

Calvin looks at the rifle, drops it to the ground and runs toward the parade route.

Wesley and Charles give chase.

WESLEY  
Y-Y-Y-You come back here boy!

Wesley and Charles give chase.

Emma and Abby emerge from behind the dumpster. They slowly follow the action towards Main Street.

EXT. THE PARADE ROUTE - DAY

People scatter as others race to the aide of Senator Woodward.

Calvin emerges from the alley chased by Charles and Wesley.

WESLEY  
S-S-stop that boy! He sh-sh-shot the Senator!

CALVIN  
(screaming)  
I didn't do nothin'. Help me! Help me!

Charles pulls a pistol from his holster and shoots Calvin in the back.

Calvin falls face first to the ground.

Wesley goes to Calvin's side and places his fingers on Calvin's neck.

WESLEY  
H-h-he's dead! He sh-sh-shot the Senator. I s-s-saw him come out of the side door of that building w-w-w-with

a rifle. He th-th-threw it down in the alley as he come out and s-s-started to run. That rifle's got his fingerprints a-a--a-all over it.

Charles turns toward the alley as Emma and Abby emerge. Marcus stands at the end of the alley.

Abby, Marcus, and Emma make eye contact with Charles. He acknowledges them. Marcus motions for the girls to follow him.

ABBY

Come on!

Abby grabs Emma by the hand as they cross the street. They disappear into the chaos of the crowd.

EXT. MAIN STREET - DAY

Several people engage in physical altercations.

A garbage can shatters a window.

EXT. AN ALLEY ALONG THE PARADE ROUTE - DAY

The kids dart down the alley toward the garage.

Leon emerges from the service station. He waves the kids into the station. Marcus leads them into the station. Leon closes the door.

INT. NED'S SERVICE STATION - DAY

The children fold forward with their hands on their knees. They breath heavily.

ABBY

They killed him! They shot him in the back! We saw it!

Emma crouches in a corner.

Leon turns to Marcus.

LEON

Marcus, what is going on? What happened?

MARCUS

Uncle Leon, the sheriff and his man

killed that boy. I just had to get them out of there.

Leon is struck by the news.

MARCUS  
Now they're rioting out there.

Emma rises to her feet.

EMMA  
Where's Daryl? Where's my brother?

An explosion is heard.

Emma races towards the door. Leon stops her.

LEON  
Darlin' I know you want to race out there and find your brother, but he would want you to be safe.

The children observe the chaos through the service station windows.

A black man is seized and beaten in front of the service station.

Leon turns to the children.

LEON  
You stay here and do not open that door.

Leon opens the door and rushes to the aid of the beaten man.

Abby locks the door.

Leon is surrounded and beaten by several white men.

Marcus and the children watch.

MARCUS  
Nooo! Uncle Leon!

Abby pulls Marcus away from the window.

Emma stands in the window.

EMMA  
There he is!



Emma points towards Daryl and Harrison. The two are hiding behind garbage cans.

EMMA  
I gotta get 'em!

ABBY  
No way am I letting you out there!

MARCUS  
I'll do it. I'll go get them.

The children exchange looks.

EMMA  
He will never let you help him.  
Harrison neither.

MARCUS  
Well I'll just have to deal with that.  
Lock the door behind me.

Marcus races out the door.

Abby locks the door behind him.

Emma and Abby hide behind machinery and look through the service station window.

EXT. MAIN STREET - DAY

Marcus runs to Daryl and Harrison and crouches beside them.

HARRISON  
What are you doing negro?

MARCUS  
Trying to save your cracker asses.

HARRISON  
What the hell did you say darkie?

Marcus glares at Harrison then turns to Daryl.

MARCUS  
Your little sister is over at that  
service station with Abby.

DARYL  
Why should we trust you?

MARCUS

You don't have to trust me, but I said  
I would try to help you. I have.

Marcus runs towards the service station.

Harrison and Daryl look at each other.

They follow Marcus.

Abby opens the door to the service station. Marcus quickly  
enters followed by Daryl and Harrison. Abby locks the door  
behind them.

Emma runs to Daryl. They embrace.

Harrison studies the service station. He exchanges looks with  
Abby and Marcus.

HARRISON

Daryl, what are we doing here?

Daryl holds Emma tightly.

HARRISON

Let's get Emma and get out of here. We  
are safer out there than we are  
trapped in here with this negro and  
this traitor.

Abby steps forward.

ABBY

We can't go out there. We saw who shot  
the senator. We saw them kill Calvin.  
It was Sheriff Charles LeRay and his  
lackies.

DARYL

That's bullshit. That black kid shot  
the senator.

EMMA

I saw it. She's right. They know we  
saw them. We can not stay here. Daryl,  
you know I'm right. We can't go home.  
We can't go to the cops. They will be  
looking for us.

Harrison grabs Daryl by the arm.

HARRISON

Daryl, let's get your sister and get out of here. We can go to my dad's church. We will be safe there. Why are we even in this place?

Marcus moves closer to Harrison

MARCUS

'cause this was my uncle's place and he died to save these girls. And, 'cause of these girls I risked my life to help you two red neck fools. So run if you got to. I'm done with you.

Harrison springs forward.

HARRISON

I've heard enough of this.

Harrison shoves Daryl.

Daryl exercises control.

HARRISON

Daryl, I'm not surprised. You've always been white trash.

Harrison unlocks the door. He exits the station and runs down the street.

Daryl looks into Emma's eyes.

DARYL

So, what are we going to do?

EMMA

We are going to do what we have to do.

DARYL

OK.

EXT. MAIN STREET - DAY

Pastor Emmanuel stands on the corner as people race by him. He preaches to the streets.

EMMANUEL

Children of the lord, have faith in your father. He will cleanse these streets of this black plague.

Harrison runs to his father.

HARRISON  
Dad, I need to talk to you.

INT. NED'S SERVICE STATION - DAY

The children hide from the view of the windows. The sounds of rioting are heard.

Marcus looks towards Abby.

MARCUS  
How long do you think this will go on?

ABBY  
I don't think we can wait to find out.

MARCUS  
If we stay here, they will eventually find us. We have to find someplace to go and someone who can help us.

Daryl studies Marcus.

DARYL  
I don't know you. Why should any of us listen to you?

MARCUS  
There is nothing I can say that will make you listen to what I am sayin'. To be honest with you, I truly don't care if you do.

Abby steps between them.

ABBY  
Hey. Let's get through this moment. Our chances are better if we stay together. We are all in danger.

DARYL  
I am going to explore my options.

Daryl turns to Emma.

DARYL  
Wait here.

Daryl walks into the shadowed recess of the station.

INT. SHERIFF'S OFFICE - DAY

Sheriff Charles LeRay addresses his deputies. Wesley and Waylon stand with Waylon's brother SAWYER JONES. Sawyer has a wiry build and a wild look in his eyes. He wears his deputy sheriff's uniform.

CHARLES

I am telling you straight and simple,  
we need to find these kids. Yes, I  
know they are young and that might  
upset your sensitive natures.

Charles stares into the eyes of every man.

Sawyer smiles and looks at Waylon.

SAWYER

It don't bother me none brother. How  
'bout you?

Charles stares at Sawyer.

CHARLES

Sawyer, do your job- only your job. Do  
not lose control and turn this into a  
bigger problem than it already is.

Sawyer grins and nods.

SAWYER

Of course not.

Charles turns his focus to the group.

CHARLES

They are a threat to the future of our  
community and our country. Men, that  
is everything that we hold near and  
dear to our hearts. I am not about to  
let some negro sympathizers destroy my  
home.

The deputies nod in agreement.

CHARLES

Find me those girls.

The Pastor Emmanuel enters the room.

EMMANUEL  
Sheriff, may I speak with you?

INT. NED'S SERVICE STATION - DAY

Abby approaches Daryl.

ABBY  
What's your deal?

Daryl stops and turns.

DARYL  
What's my deal? What's my deal? I'll  
tell you what my deal is. I am no  
longer gonna allow these coloreds to  
ruin my life or my sister's.

ABBY  
How have they ruined your life?

DARYL  
The government protects them. My daddy  
is in prison for protecting his family  
and these animals and agitators are  
setting fire to our town. Stealing  
from our stores!

Abby pauses as she absorbs his statement.

DARYL (CONT.)  
We got nothin'. Now I hear that the  
man who is seein' my mom, just  
assassinated a senator and he is now  
tryin' to kill my sister and you. It  
is a lot. How should I respond?

ABBY  
We need you.

A wall of the service station collapses.

Emma falls among the rubble. Abby gathers Emma in her Arms.

Emma's head bleeds.

Wesley and ZEKE breach the station. Zeke is a bland looking  
white man and in his late 20's.

Marcus rushes Emma and Abby away from the rubble.

MARCUS

There's a tow truck outside. The keys  
are in it. Get Emma out of here.

Emma and Abby run for the tow truck.

Wesley and Zeke explore the station with guns drawn. The  
space is filled with dust and debris. Wesley leads the way.

Daryl leaps from the shadows and strikes Zeke with a pipe.  
The gun falls from his hand.

Wesley turns and fires at the scuffle.

Daryl rolls Zeke on top of him. Wesley's shot strikes Zeke in  
the chest. Zeke rolls to the ground.

Wesley walks towards Daryl. He aims his gun.

Wesley squeezes the trigger as Marcus throws a brick that  
strikes him in the head.

The bullet strikes Daryl in the leg. He writhes in pain.

Wesley stumbles as Marcus grabs Daryl and pulls him away from  
Wesley.

Wesley aims his gun at Marcus.

WESLEY

B-b-boy.

Leon strikes Wesley in the head with a large pipe wrench.

Wesley collapses.

Leon is bloody and badly beaten. His arm dangles motionless.

LEON

Come on boys. We gotta go.

Leon takes Wesley's gun.

Marcus lifts Daryl to his feet. Marcus places Daryl's arm  
over his shoulder.

They exchange looks and follow Leon out of the service  
station.

EXT. NED'S SERVICE STATION - DAY

The three men stand in front of the service station. Main Street is boiling with civil unrest.

MARCUS

Where we going? Uncle Leon you need help. So does he.

LEON

We can't trust the law which means we can't show up at a hospital with a shot up white kid and a broken old black man.

Sirens cry out.

LEON

Lets go home.

MARCUS

How are we gonna get there? I can't carry him all that way and you wont make it 3 blocks.

The tow truck pulls in front of Daryl, Marcus and Leon.

Abby opens the passenger door.

ABBY

You fellas need a lift?

They all smile.

DARYL

Where's Emma?

ABBY

She's in the back. She's OK, but she needs a doctor.

Marcus helps Daryl and Leon into the cab of the truck.

Marcus jumps in the back and supports Emma.

The tow truck races out of town.

INT. HOSPITAL - DAY

CAROLINE WOODWARD, the senator's wife, stands by her husband's bed. She is in her early fifties and looks the part



of a career politician's wife. She fights to contain her emotions.

Senator Woodward is attached to several machines.

Caroline holds his hand.

An ASSISTANT TO THE SENATOR leads Caroline to the hallway where the mayor is waiting.

Mayor "Bully" Maguire embraces Caroline.

Caroline cries.

BULLY

Caroline, he is going to make it.

They exchange a look.

BULLY

He will. And I've been told that the man who shot your husband has already been brought to justice.

A NURSE rushes into the hallway.

NURSE

Mam, we need you.

Caroline is rushed into her husband's room.

She clasps the senator's hand.

Caroline collapses on the body of her husband.

Bully exits the building escorted by his PERSONAL SECURITY. The personal security guard is a tall, well built white man in his early thirties

EXT./INT. TOW TRUCK - DAY

The truck slows as it turns from the last city street.

ABBY

You all better crouch down in those seats.

She knocks on the glass that separates the cab from the rest of the truck.

Marcus covers himself and Emma with oil stained drop cloths.

The tow truck cautiously rolls out of town.

INT. SOCIAL CLUB BACK ROOM - DAY

Men gather in the back room of the social club. A large cross hangs on the wall opposite a confederate flag. Images of politicians in staged photos with Klan members adorn the space.

Sawyer speaks to a group of men. The men hold shotguns and hunting rifles.

Sawyer's brother Waylon stands by his side.

DAWSON KINCAID, a brutish white man in his late 20's stands with the brothers.

The Pastor Emmanuel sits nearby.

SAWYER

Men, I know you will honor your white fore fathers. You will find this group of race mixers. You will put an end to the chaos that is ravaging our town.

Sheriff Charles LeRay enters the room.

CHARLES

Thanks to some very credible information, we have some ideas as to where these agitators might be hiding.

Charles acknowledges the pastor.

CHARLES

And just like our great grandads...

He cocks his rifle.

CHARLES

We will offer no quarter.

The men erupt in celebration.

EXT. DIRT ROAD LEADING TO LEON'S HOME - DAY

The tow truck slowly approaches the home.

A rusted metal gate blocks the drive way to the house.

Abby steers the truck to the gate.

Marcus jumps out from the back of the truck and opens the gate.

Abby guides the truck through the gate.

Marcus closes the gate behind them.

EXT. CITY HALL - DAY

People fill the sidewalk in front of City Hall.

Sheriff Charles LeRay makes his way through the crowd. Some people speak with him. Others verbally assault the sheriff.

Charles marches into city hall.

INT. CITY HALL - DAY

The hallways are filled with activity. People rush from office to office.

ANGRY CITIZENS voice their concerns to CITY EMPLOYEES.

Charles dodges the interactions.

The mayor's personal guard stands outside the door to his office.

Inside the office, TWO WOMEN and a MAN are engaged in intense conversation with Mayor "Bully" Maguire.

Charles stands outside the door of the office. He watches the action through the office windows. Bully acknowledges Charles. Bully waves him in.

INT. MAYOR'S OFFICE - DAY

Charles enters the room. The conversations are heated.

CHARLES  
Sorry to interrupt sir.

The conversations stop.

CHARLES  
There is something I need to discuss with you.

BULLY  
Will you all please excuse me for a moment? We will pick this up again.

The group leaves the room.

Bully sits and stares at Charles.

CHARLES  
We have a problem.

BULLY  
Oh really? You think we have a  
problem?

Charles stands non-responsive.

BULLY  
I have had every elected official in  
the state up my ass all day. The city  
is being torn apart by a race riot.  
Yes, we have a problem.

Bully stands and moves towards Charles.

BULLY  
They are threatening to call in the  
National Guard.

He moves closer to Charles.

BULLY  
The US government is getting involved,  
because you can't control the  
situation.

Charles remains strong in his posture.

BULLY  
How did things get this screwed?

CHARLES  
There were unexpected circumstances.

BULLY  
And these circumstances forced you to  
shoot a black boy in the back in front  
of a crowd of people?

Charles lowers his head.

BULLY  
All you have to do is get the  
situation under control without any  
other "circumstances" and we will get

past this.

CHARLES

There is more. There were other witnesses.

Bully is motionless.

CHARLES

Two girls and a black kid.

BULLY

Do we know who they are? Why hasn't this been resolved?

CHARLES

Yes, I know who they are. One is my woman's daughter.

BULLY

You are sure she saw you?

CHARLES

Yes.

Bully turns to Charles.

BULLY

This should have been easy. One shot! You were a god damn sniper. How do you screw this up so badly?

Charles looks away.

BULLY

We are this close from protecting our town and avoiding that housing project.

Charles looks at Bully.

BULLY

You clean this up. Don't make me get involved. No witnesses.

Charles turns to walk out of the room.

BULLY

Sheriff, you screwed this up and your name will be remembered on the wrong side of history.

Charles exits the office.

EXT. SOCIAL CLUB - DAY

The sounds of rioting are heard. Windows are broken along Main Street. The street is littered with debris.

Several pick-up trucks are parked in front of the social club. Men with rifles and shot guns gather around Dawson.

DAWSON

Fellas, we have been asked to help our town. To protect our families from the poison of the negroes. Look around.

The men look about the street.

DAWSON

This morning our town didn't look like this. This is because of them.

The men hang on Dawson's every word.

DAWSON

We have been given the opportunity to right this wrong. We are looking for two girls and a negro kid.

Dawson looks into the eyes of the men.

DAWSON

They are the ones responsible for all of the heartache our town has experienced today.

INT. MAYOR'S OFFICE - DAY

Bully sits at his desk. He rests his head in his hands.

A bottle of bourbon and a glass rest on his desk.

Bully looks out his window and observes men with trucks and guns gathered outside of the social club.

A knock at the door pulls Bully from the window.

DIANE, an attractive thirty year old secretary stands in the doorway with a tray of food.

DIANE

Mr. Mayor, I'm sorry to bother you. I

thought you might need something to eat. I ordered you favorite. Medium-rare steak with potatoes.

Bully smiles at Diane.

BULLY

Thank you Diane. You can set it here.

Diane sets the plate on Bully's desk. She smiles and exits.

Bully fills his glass and drinks.

He cuts into the steak and takes a bite. The tension that had twisted his face and body vanishes.

PERSONAL SECURITY GUARD

Mayor.

Bully looks towards the door.

Pastor Emmanuel enters the office. He holds a bible in his hand.

EMMANUEL

I thought I could be of some comfort and assistance.

Bully swallows his steak. He takes another drink before lifting his head. He stares at Emmanuel.

BULLY

Pastor, please have a seat.

Emmanuel sits across from Bully.

Bully wipes his mouth and finishes his drink.

He pours another.

Emmanuel wipes sweat from his forehead.

EMMANUEL

Bully, I recognize that this day has not gone exactly as we had hoped. The hard part has passed us. The only thing that people will remember is that our town resisted the threats of agitators, coloreds and the corrupt.

Bully places his knife and fork on the table and turns to the

window.

BULLY  
Emmanuel, look at this.

Emmanuel walks to the window.

BULLY  
You see those men there?

EMMANUEL  
Yes, I do.

BULLY  
Those men are about to take care of  
our problems. They will risk their  
lives to protect our way of life.

Bully glares at Emmanuel.

BULLY  
And when they have finished their  
work, the town will thrive and the  
people will thank me. That is the  
story that will be told.

Emmanuel clutches his bible and steps back.

BULLY  
You know what Pastor? I think you can  
be of some comfort.

Bully stands and approaches Emmanuel.

BULLY  
I believe you can be of aid.

Emmanuel moves away from Bully.

EMMANUEL  
Of course Mayor, how can I be of  
service?

Bully places his hand on Emmanuel's shoulder.

BULLY  
These men we are watching... down  
there in the street.

EMMANUEL  
Yes?



BULLY

I want you to join them on their  
crusade.

Emmanuel is stunned and confused by this statement.

BULLY

I want you to bring the power of the  
lord to this undertaking.

EMMANUEL

You want me to go with them?

Bully turns Emmanuel to the door and ushers him out of the  
office.

INT. HALLWAY - DAY

Emmanuel walks away uneasily. He looks back at Bully. Bully  
stands in the doorway of his office. His personal guard  
stands beside him.

BULLY

You best hurry Emmanuel. Those boys  
are waitin' on you to guide them. And  
Pastor, may god's glory be with you.

Bully returns to his office.

The Mayor's personal security follows Emmanuel down the  
hallway.

EXT. SOCIAL CLUB - DAY

Dawson holds a picture of Emma and Daryl as he speaks to the  
group of men.

DAWSON

This is the one we are looking for.  
She is traveling with an older girl  
and a colored boy. The boy in the  
picture is her brother. He's a good  
kid but confused.

The men pass the photo among themselves.

DAWSON

Use any means necessary to locate  
these kids and bring them to the  
sheriff.

Dawson looks around and grins.

DAWSON

And if something were to happen to these kids as you brought them to justice...well, I reckon that's just as well.

The men exchange glances and smiles.

DAWSON

Instigators. Negro lovers.

Dawson walks among the men.

DAWSON

Do you men understand the obligation that has been bestowed upon us?

Several men vocalize their support.

DAWSON

I said, do you understand?

The men nod their heads. The men whoop and holler.

Pastor Emmanuel approaches the group. He has a bible in hand.

The men turn towards Emmanuel.

DAWSON

Pastor.

EMMANUEL

Men, I bring the blessing of the lord. I will accompany you through the fires of hell until our service to this community is done.

No one acknowledges Emmanuel's statement.

Dawson turns from Emmanuel to the men.

DAWSON

Make your ancestors proud and do what God made you to do. Be his hammer. Bring justice.

Several men yell in support.

Pastor Emmanuel looks for a vehicle to board. The vehicles

drive away.

Waylon and Sawyer stop their cruiser in front of Emmanuel.

Dawson watches the group of men leave. He turns toward Sawyer and Waylon.

Dawson nods to the deputy sheriffs as he climbs into the passenger seat of a truck and closes the door. Dawson's truck drives out of sight.

Waylon and Sawyer focus their attention on Emmanuel.

SAWYER

You look a little forlorn there  
pastor.

Emmanuel moves uneasily.

EMMANUEL

Yes, the mayor asked me to assist you  
men with your endeavors.

Sawyer and Waylon exchange grins.

SAWYER

Huh. Well, they probably just didn't  
have room for you and the lord.

Pastor Emmanuel looks to the ground.

SAWYER

But, that's OK. We got plenty of room  
for you. Isn't that right Waylon?

WAYLON

You are right about that. Climb on in  
friend.

Waylon motions Emmanuel to the back seat.

Emmanuel cautiously enters the cruiser

INT. CRUISER - DAY

Waylon guides the cruiser forward.

WAYLON

We'll getcha where you should be.

EXT. LEON'S HOUSE - DAY

The tow truck rolls to the front of Leon's home. It is a simple, single story house. An open field neighbors the home. A make shift car port sits near the building. Wooded areas stand at the edge of the field.

INT. TOW TRUCK - DAY

Abby stops the truck. Daryl winces in pain.

DARYL

No, park it around back.

Leon looks at Abby and nods.

ABBY

Right. We shouldn't put a sign on the front lawn telling people we're here.

EXT. LEON'S HOUSE - DAY

The truck parks behind the house.

Abby and Daryl struggle to help Leon towards the front porch.

Marcus assists Emma.

IDA MORGAN hurries from the house to meet the group. She is a black woman in her early 60's.

Ida's face erupts with emotion as she sees Leon.

IDA

Oh my lord! What happened to him?

Ida places her hands on Leon's face.

IDA

What happened.

She looks at the ragged group of children as they move toward the front porch.

IDA

Marcus what happened? Who are these people?

MARCUS

Aunt Ida, a bunch of bad stuff happened. The sheriff and his boys

murdered two men and now they're after us.

Ida opens the door as the group enters the humble home.

INT. LEON'S HOUSE - DAY

The home is well kept. Several Christian items adorn the room.

Marcus helps Emma to the couch.

Ida directs Abby and Daryl to assist Leon to the back bedroom.

DARYL

He got beaten by a bunch of the jackasses who started the riot.

Ida gathers everything she can to help her husband.

DARYL

He saved us from the sheriff trying to kill my sister.

Ida guides Abby and Daryl out of the room.

IDA

See on them two and rest for a spell.

She looks at the blood on Daryl's leg.

IDA

Then we'll check on you and the little one.

Ida closes the door as Abby and Daryl enter the front room.

Emma is laying on the couch. Her eyes are closed.

Daryl examines the room.

He pauses in front of a framed image of a young black man in a military uniform. Some military items surround the image.

Daryl takes a pack of cigarettes from his rolled sleeve, He slides a cigarette from the pack and pulls a lighter from his pocket. Daryl lights the cigarette and smokes as he walks to a window and stares out on the dirt road leading to the house.

INT. SHERIFF'S CRUISER - DAY

Emmanuel sits in the back seat and looks out the window.

The CB sparks to life. Dawson's voice is heard. Sawyer grabs the CB.

SAWYER  
What's the story?

DAWSON (V.O.)  
We haven't seen them yet.

SAWYER  
Hmm.

Sawyer turns in his seat and stares at Emmanuel.

SAWYER  
Didn't your son say there was a  
colored boy in that station?

Emmanuel nods.

SAWYER  
And didn't he call a black man who  
worked at the station "uncle"?

Emmanuel nods.

SAWYER  
Uh-huh.

Sawyer turns to Waylon.

SAWYER  
Hey Waylon. Do you know that negro  
that works at Ned's?

Waylon turns to Sawyer.

WAYLON  
I do.

SAWYER  
You know where he stays?

Waylon smiles.

WAYLON  
Yes, I believe I do. And, I don't

think it's too far from here.

Sawyer speaks into the CB.

Emmanuel drops his head and stares at the cover of the Bible he holds.

EXT. ROAD LEAVING TOWN - DAY

The sheriff's cruiser exits town.

INT. LEON'S HOUSE - DUSK

Daryl sits in a chair near the front window. Abby kneels beside him as Ida tends to his wound.

Emma lays on the couch. Her head is bandaged. Marcus looks out the window.

ABBY  
She'll be ok.

DARYL  
It's not just her Abby. I'm worried about Leon too. He didn't have to save us, he could've just left us for dead, but he didn't.

Ida finishes the bandage on Daryl's leg.

IDA  
I can see that you're worried about that little one. I'm no doctor. Ya'll going to have to take her to a medical facility or someone who can look on both of you. Leon is beaten bad, but he will come around.

Ida looks at Abby and smiles.

IDA  
I will see to that.

Marcus continues to look out the window.

MARCUS  
Aunt Ida and Uncle Leon are the only family I have left.

Marcus turns to the group.

MARCUS

My father was a lot like Uncle Leon.  
My dad always tried to make things  
better for whoever he could.

The group focuses on Marcus.

MARCUS

He was killed in Detroit before I came  
here. It was a march that turned  
violent. The way things happened  
today.

The group drops their heads as they feel the weight of the  
moment.

Silent pause.

Daryl draws Ida's focus to him.

DARYL

Who is that?

Daryl gestures to the photo of the young black man in the  
military uniform.

Ida moves towards the image.

IDA

That's my boy Robert. Died in the war.

Daryl locks eyes with Ida.

Marcus weakens.

Abby comforts Marcus and looks at her companions.

ABBY

Let's go to my Dad's. He's a major in  
the Army and he's a doctor. He'll be  
able see to your injuries.

MARCUS

How far is it?

ABBY

Red Ridge. Not too far, but it is  
definitely further away from town and  
the men who will be coming for us.



DARYL

And then what? They are goin' to be coming for us. They're not going to let us go and it's not going to be like having detention or being grounded.

The group looks at one another.

Marcus focuses on Abby.

MARCUS

What about your mom?

ABBY

She'll be fine. She walked out on us years ago.

Daryl and Marcus drop their heads.

ABBY

Our place is far enough from the road that we'll be able to see them coming.

Daryl looks at Ida.

DARYL

We're not gonna put you in any more danger than we already have. I'm sorry we brought this upon you.

Ida places her hand on Daryl's hand.

Her attention is drawn away from Daryl. She moves to the window.

IDA

Children, I believe the moment is upon us.

The group moves towards the window.

Through the window, the group sees the sheriff's cruiser and a pick up truck approaching the house.

The group moves away from the window.

EXT. LEON'S HOUSE - DUSK

The vehicles stop at a distance from the house.

INT. SHERIFF'S CRUISER - DUSK

Waylon, Sawyer and Emmanuel stare at Leon's house.

WAYLON

What do ya think?

Sawyer pauses. He turns to the back seat.

SAWYER

Pastor, seein' as how the mayor has deemed you to be our advisor on this crusade, what is your advice?

The pastor closes his eyes and slowly opens them.

EMMANUEL

I believe discretion is the better part of valor.

Waylon slaps Sawyer on the shoulder.

WAYLON

That's what I am sayin'.

SAWYER

What are you sayin'?

WAYLON

We should see what we are gettin' into before we get into it.

SAWYER

Well, I reckon your right. Let's roll up there and see what we got.

EXT. LEON'S HOUSE - DUSK

The vehicles move toward the house.

INT. LEON'S HOUSE - DUSK

The group backs up to the walls.

MARCUS

Well, I guess this is it.

Ida grabs Marcus.

IDA

No, this is not it. Yall are going

now!

DARYL

I'm not leaving you and Leon for dead.

Ida stares at the children.

IDA

This is not a conversation. You will do as I say and you you will go now! Get to the major's.

MARCUS

No. I am not leaving you.

IDA

That's not for you to decide.

EXT. LEON'S HOUSE - DUSK

The vehicles ease up to the house.

INT. SHERIFF'S CRUISER - DUSK

Waylon and Sawyer look at each other.

Waylon puts his hat on and opens the door.

WAYLON

I'll go check.

Sawyer grabs Waylon's arm.

SAWYER

Oh, no you don't. I'll check.

WAYLON

I know better than that brother. You'll kick the door in and start firing. We don't know if they are here.

Sawyer rubs his head to ease his growing tension.

WAYLON

And if these agitators are here, they killed Wesley. His revolver wasn't with his body.

Sawyer rubs his neck.

WAYLON

They could pick us off as soon as we get out of the car. If they are in there that means they've got help.

SAWYER

Well, what do you suggest?

Waylon tilts his head to the back seat.

WAYLON

What about him?

Sawyer turns and looks at Emmanuel.

SAWYER

Yea, what about him?

INT. LEON'S HOUSE - DUSK

The group crouches in the corner of the room.

The door to the back bedroom is open. Leon lays in bed. He looks towards the children.

Leon holds Wesley's revolver in his hand.

MARCUS

If we run for it, we'll never make it.

ABBY

We won't make it in the tow truck either.

IDA

We have to get them outta their cars and keep them in here so yall can get away.

DARYL

She's right.

Everyone turns to Daryl.

DARYL (CONT.)

We have to split up. Abby and I will take the tow truck. We will lead them away.

Daryl stands face to face with Marcus.

DARYL (CONT.)

And you take my sister and hide. When it is clear, you meet us at the major's. Look after her. You understand?

MARCUS

Anything that happens to her will have to happen to me first.

ABBY

Get to the woods and then through the marsh.

Ida walks into the back bedroom. She returns with a double barreled shotgun.

Marcus walks to the back bedroom.

INT. BACK BEDROM - DUSK

Leon lies in bed. His wounds have been cleaned and bandaged. Leon looks at Marcus with his one good eye.

LEON

Marcus, you're a good boy. I'm proud of you.

Marcus fights back tears.

LEON

You gotta go. They need you.

Marcus moves closer to Leon.

MARCUS

I...

LEON

I still got some fight.

Leon lifts the pistol.

LEON

Your aunt and I been fighters our whole lives.

EXT. LEON'S HOUSE - DUSK

Emmanuel climbs the steps to the front porch.

He pauses and looks back at the cruiser.

Emmanuel walks with uncertainty as he approaches the door.

The porch creaks beneath his steps.

INT. LEON'S HOUSE - DUSK

The group reacts to the sound of footsteps on the porch.

A knock at the door elevates the tension.

EXT. LEON'S PORCH - DUSK

Emmanuel leans into the window. He scans the room.

Emmanuel knocks on the door.

INT. LEON'S HOUSE - DUSK

Emma crawls deeper into the corner. Her foot catches the leg of a shelf. A framed photo of Robert falls to the floor.

EXT. LEON'S PORCH - DUSK

Emmanuel responds to the sound of movement from within the house.

He hurries down the steps to the cruiser.

Emmanuel stops at the passenger side window of the cruiser. He leans towards Sawyer.

EMMANUEL

No one answered, but something is  
moving in there.

Sawyer pushes the door open. Emmanuel is thrown back.

Sawyer walks to the truck behind the cruiser.

JIMMY and BILL are seated in the truck. They are white men in their early 30's.

SAWYER

Bill, I want you to come with me.  
Jimmy you stay in the truck and watch  
for anything. If you see someone leave  
this place, you follow them.

Jimmy nods.

Bill grabs a rifle and exits the truck and follows Sawyer.

Sawyer grabs Emmanuel and leads him to the porch. Waylon walks with them.

Sawyer gestures for Emmanuel to knock on the door.

Emmanuel knocks on the door.

INT. LEON'S HOUSE - DUSK

The children crowd near the back door of the house.

Ida clutches the shotgun.

EXT. LEON'S PORCH - DUSK

WAYLON

Sheriff's department.

Waylon looks in the widow.

WAYLON

Sheriff's department. Ope...

Sawyer kicks the door open.

The children race out the back door.

Sawyer forces Emmanuel into the room.

Ida fires a barrel into Emanuel's chest.

Emmanuel falls to the floor.

Sawyer fires at Ida. The shot hits Ida in the shoulder. She drops the shotgun.

Bill steps in the doorway.

Waylon steps over Emmanuel's body. He cautiously examines the room as he moves towards the hallway leading to the back bedroom.

Ida lurches forward. Sawyer kicks her to the ground.

WAYLON

Who else is here?

Sawyer stands over her. He takes aim at her head.

SAWYER  
You deaf? My brother asked you a  
question.

Sawyer grinds the heel of his boot into Ida's wounded  
shoulder.

SAWYER  
Is them kids in there?

Sawyer gestures for Bill to follow Waylon.  
Waylon and Bill approach the back bedroom.  
Ida rises. Sawyer forces her to the ground.

SAWYER  
Where are them kids?

Waylon pushes the door to the back bedroom.

EXT. LEON'S HOUSE - DUSK

The tow truck peels away from the house.

INT. LEON'S HOUSE - DUSK

Waylon turns towards the sound of the tow truck.

The door to the bedroom opens.

Waylon turns to the bedroom.

Leon fires the revolver.

Waylon is struck in the head. His body falls to the floor.

Leon turns the gun on Bill. Bill fires his rifle. The shot  
strikes Leon in the chest. He dies immediately.

Sawyer holds the gun to Ida's head.

SAWYER  
Waylon?

Sawyer turns to the bedroom.

SAWYER  
Waylon?

Bill enters the room. He looks at Sawyer and slowly shakes



his head.

Sawyer glares at Ida. He rises and walks to Bill.

SAWYER  
Keep your gun on her.

Sawyer walks to the back bedroom.

EXT. LEON'S HOUSE - DUSK

The tow truck races across the field.

Jimmy follows the truck.

INT. BACK BEDROM - DUSK

Sawyer studies the scene. He crouches beside Waylon's body. He lifts Waylon's head. Waylon's face is blown apart.

Sawyer storms out of the room.

INT. LEON'S HOUSE - DUSK

Sawyer pushes Bill aside. He presses the barrel of his gun into Ida's face.

SAWYER  
Where are they going?

Ida spits in Sawyer's face.

Sawyer steps back.

He pulls the trigger.

EXT. LEON'S HOUSE - DUSK

Marcus reacts to the sound of gunshots. He fights his urge to break down or rage.

Sawyer and Bill drive off in the cruiser.

Marcus takes Emma in his arms and quickly runs.

EXT. MARSH/WOODS - DUSK

Marcus and Emma hide among the brush near a dirt road.

A pick-up truck passes. The bed of the truck is filled with men holding rifles and shot guns.

Marcus hides Emma among the weeds as the truck passes.

Gun shots sound out.

MARCUS

We got to get outta here.

Marcus wraps his arm around Emma and helps her to her feet. The two stagger into the woods.

EXT. COUNTRY ROAD - DUSK

Abby steers the tow truck along a country road.

A pickup truck appears behind them. The truck quickly gains on the tow truck. Men with rifles fill the bed of the truck.

INT. TOW TRUCK - DUSK

Abby shifts gears as she looks in the rear view mirror.

ABBY

We have more trouble.

EXT. COUNTRY ROAD - DUSK

The men inside the pick-up truck hoot and holler as they gain ground on the tow truck.

EXT. TOW TRUCK - DUSK

ABBY

We have to do something. We wont be able to keep this up.

Daryl looks in the rear view mirror.

DARYL

Keep going.

Daryl opens his door. He winces in pain as he swings his injured leg into the back of the truck. He moves from the cab of the truck to the back of the truck. Abby closes the passenger door.

Daryl finds his balance. He hurls anything he can find at the truck.

The pursuing truck dodges the objects. The passenger of the truck fires a gun at Daryl.

Daryl throws everything he can reach. He hurls a wrench. It breaks through the grill of the truck and cracks the radiator. Smoke and steam billow from the truck as it slows to a stop.

Daryl and Abby share a smile as they lower their guard and relax for a moment.

INT. PURSUING PICK UP TRUCK - DUSK

Driver speaks into the CB.

DRIVER  
We lost them. But, we see where they  
are headed.

INT. SHERIFF'S CAR - DUSK

Charles speaks into the CB.

CHARLES  
Well then, we shall greet them with a  
warm welcome.

EXT. MARSH/ WOODS - DUSK

Marcus carries Emma in his arms as he wades through water.

MARCUS  
We can't keep going like this much  
longer.

Emma drifts out of consciousness.

A gun shot rings out.

Marcus holds Emma tighter as they hide behind a tree.

MARCUS  
We have got to get away from this  
road.

Emma looks into his eyes.

MARCUS  
We gotta go where those trucks can't  
go.

Emma continues to look at Marcus. Her eye lids slowly drop.

Marcus looks at Emma.

MARCUS

Don't worry. I got you.

He prepares himself for the challenge to come.

MARCUS

You can do this. You can do this. You  
can do this.

Marcus carries Emma into the falling darkness.

EXT. COUNTRY ROAD - LATE DUSK

The tow truck travels along a worn country road.

Daryl examines his wounded leg.

Abby's eyes are focused on the road ahead. She applies the  
break. The truck comes to a stop in the center of the dirt  
road.

Daryl lifts his head. He looks through the windshield. He  
turns to Abby and gives her an enquiring look.

Abby continues to look through the windshield.

ABBY

They know where we are going.

DARYL

How do you know that?

Abby looks at Daryl.

ABBY

Why else would they have been on this  
road? This road doesn't lead anywhere.  
That was not the same truck that was  
at Leon's.

Daryl feels the impact of her statement.

ABBY (CONT.)

If they know where we are going,  
They're already there.

Daryl ponders the statement.

ABBY

My dad.

The tow truck speeds towards the dyeing light.

EXT. WOODS/MARSH - NIGHT

Marcus staggers through mud and water. He carries Emma in his arms.

In the distance the sounds of trucks and guns are heard.

MARCUS

We can't go much further like this.

The sound of guns being cocked is heard.

VOICE IN THE DISTANCE

Who are you? What are you doing here.

A light moves over Marcus's face.

Marcus tries to keep the light out of his eyes.

MARCUS

We was in a situation. This little one got hurt. I'm just tryin' to get her outta harm's way and get her help.

The light that had blinded Marcus is gone.

Several people move towards Marcus. They all carry weapons.

Marcus holds Emma closer.

MARCUS

Please! No, no.

EXT./ INT. TOW TRUCK - NIGHT

Abby turns off the trucks lights.

The major's house is visible in the distance.

Abby turns to Daryl.

ABBY

You know they're here.

DARYL

Yes, I do.

Abby places her hand on the gearshift. Daryl places his hand on hers.

The tow truck drives towards the house.

EXT. MAJOR'S HOUSE - NIGHT

Abby parks the truck.

Several sets of headlights suddenly illuminate the scene.

Men emerge from the vehicles with weapons. They walk toward Daryl and Abby.

EXT. TOW TRUCK - NIGHT

Abby turns off the lights.

Abby and Daryl exchange glances.

They exit the truck and walk towards the house.

EXT. SHANTY TOWN - NIGHT

Marcus follows CAROL through the muddy street that separates a series of makeshift houses and tents. He carries Emma in his arms. Carol, a lean and confident black woman in her mid twenties, leads Marcus and Emma to a tent.

She opens the tent and gestures for them to enter.

INT. DADDY'S TENT - NIGHT

DADDY sits on two mattresses. A lantern sits on a crate near the mattresses. A stack of books and rolled documents surround the crate. Daddy is a large black man in his forties.

Marcus looks around the room. Several men surround the room. They hold weapons.

Carol closes the tent.

Marcus lowers Emma onto the ground. He kneels beside Emma.

DADDY

Well?

MARCUS

I got to get her help. Real help. I don't know about any of this other stuff, but I am going to do whatever I can to help her.

The group within the tent move uneasily.

DADDY  
What do you have to offer?

The sounds of trucks and gunfire ring out.

The people within Daddy's tent race out.

EXT. DADDY'S TENT - NIGHT

Daddy exits the tent.

Lights move through trees.

Marcus helps Emma outside. Daddy turns to Marcus.

DADDY  
This is you. This is because of you.

MARCUS  
I am tellin' you, we didn't do nothin'  
wrong. They did. Like always we suffer  
for it.

Daddy and Marcus lock gazes.

MARCUS  
They are gonna kill this girl unless  
we protect her.

Daddy motions to his people. They guide Marcus and Emma away from the camp.

A truck pulls up to Daddy's tent.

Several men and women stand strong behind Daddy. Dawson approaches Daddy.

Dawson examines Daddy.

DAWSON  
You know what I'm looking for?

DADDY  
Yeah, we seen 'em.

DAWSON  
And?

DADDY  
They passed through here.

DAWSON  
When?

DADDY  
Earlier.

Dawson and Daddy lock eyes.

DAWSON  
Well, seein' as how they already moved  
through here, you won't mind if my  
boys look around.

Daddy looks around. He looks at his people.

DADDY  
No, we don't mind.

Dawson's men scatter through the camp.

Several voices sound out against the intrusions.

Dawson stares at Daddy.

Dawson's men return to the truck.

Dawson turns from Daddy and enters the truck. The truck  
drives into the night.

Daddy gathers his people. They form a circle around him.

Marcus and Emma are lead into the circle. Marcus pulls Emma  
to him. Daddy looks at Emma and then Marcus.

DADDY  
Why's he want you.

EMMA  
The sheriff killed that politician and  
then he shot a black boy in the back  
and blamed the politician's death on  
the black boy.

MARCUS  
And she saw the whole thing. She can  
identify him. So, now he's sent that  
ass hole and his buddies to kill us,  
her brother, my friend and who knows



who else.

Marcus turns from Daddy and back to him.

MARCUS

And, the sheriff's boys killed my aunt  
and uncle.

DADDY

(to the group)

Once again, sheriff Charles LeRay has  
abused his authority at the cost of  
innocent people.

DADDY

Who was your uncle?

MARCUS

Leon Morgan.

DADDY

Good man. Your cousin and your aunt  
were good folks too. Where you tryin'  
to get?

MARCUS

We're suppose to meet at this major's  
house. He's a doctor. He's gonna help  
her and her brother. Red Ridge.

DADDY

Yeah, I know the place you're talking  
about.

Daddy motions towards his group.

REGGIE and T stand by Daddy.

Reggie is a tall, black woman in her late teens and T is a large muscular black man in his early twenties. Reggie has a hunting rifle strapped over her shoulder. T has a shotgun and pistol tucked in his belt. Daddy places his hand on T's shoulder. Daddy addresses Marcus and Emma.

DADDY

This here is T and that's Reggie. They  
will make sure you get where you're  
goin'.

Marcus nods at Daddy.

EMMA

Thank you.

Daddy draws near to Marcus.

DADDY

(lowers his voice)

Maybe you'll get a chance to even things up for Leon. I know Sheriff Charles LeRay. He is evil in a biblical sense. I would love to see retribution.

Daddy steps back and smiles. He and his group turn back to their camp.

Reggie and T lead Marcus and Emma into the night.

EXT. MAJOR'S PORCH - NIGHT

Men lead Daryl and Abby to the front porch of the house. Flashlights shine in their eyes.

Sawyer sits on the front porch with a huge grin on his face.

He laughs sinisterly.

SAWYER

Well, well, well. What do we have here? Seems to me like we got two coon lovers, but no coon and no girl.

Sawyer spits. He stands and moves towards Daryl and Abby.

SAWYER

(lowers voice)

So, where are the other two?

Sawyer's man, Bill, steps forward.

BILL

We didn't see any others. If there are others, the boys we sent out will find them.

SAWYER

Those are the ones we need. If we don't get those two, there's gonna be hell to pay! Do you understand me?

Bill takes a step back.

BILL  
Yeah, boss. I do.

SAWYER  
Then shut the hell up, get off your  
ass, and get back out there!

Bill nods and looks back to the men. Several men exit.

SAWYER  
Good. Tell Dawson to get over here. If  
He already checked the shanty town,  
have the boys check the backroads. See  
if they find anyone there.

BILL  
Will do.

Bill walks into the night.

A truck drives from the house.

Sawyer studies Daryl and Abby.

SAWYER  
Now, back to you stupid asses. Where  
were we at?

Daryl stares defiantly at Sawyer.

DARYL  
There's no way I'm gonna tell you  
anything. Kill me.

SAWYER  
Careful with your words, boy. I could  
easily arrange that.

Sawyer draws closer to Daryl.

SAWYER  
I'm in a generous mood son. Tell me  
where the girl is. Tell me where the  
coon is and we can right this wrong  
and get you and your girlie out of  
here. Her Daddy too.

Daryl lunges at Sawyer. Sawyer's men restrain him.

Sawyer laughs maniacally.

SAWYER

Ooh! We got a feisty one here boys!

Sawyer leans towards Daryl.

SAWYER

You're gonna tell me where they are either way, boy. If I have to hurt you I will, if I have to hurt your little girlfriend I will, if I have to kill the god damn major I will.

Abby's eyes convey fear.

SAWYER

You're telling me one way or another. It seems that it is gonna be the god damn hard way?

Daryl headbutts Sawyer. Sawyer staggers back.

Sawyer's man hits Daryl in the gut.

Sawyer spits and touches his lip. Sawyer looks at the blood on his hand.

Sawyer punches Daryl in the face. Daryl crumbles to the ground.

SAWYER

It's always got to be the hard way.

Sawyer looks at his men.

SAWYER

Take them inside.

Daryl and Abby are led inside the house.

EXT. MAJOR'S HOUSE - NIGHT

Marcus, Emma, Reggie, and T cautiously approach the Major's property. They stop and slowly observe the trucks surrounding the house. The group looks at one another.

MARCUS

It looks like the front door is no longer an option.

REGGIE

I know another way.

INT. UNDERGROUND TUNNEL - NIGHT

Marcus, T, Reggie and Emma walk through a tunnel carved in the earth. T and Reggie hold lanterns.

MARCUS

So, this leads right under the major's house right?

REGGIE

Yep. It takes us right under his house. It used to be a tunnel in the Underground Railroad, but it hasn't been used in decades.

MARCUS

I can tell. That's a good thing at least, not much has changed since then though.

REGGIE

You're right. It's a shame, but it's the truth. That's why we live out there with Daddy. To escape all that.

T nods his head in agreement.

Reggie cuts away some vegetation in the tunnel leading to a crossroads in the tunnel.

REGGIE

It's almost like this crossroads. You have a choice to make, except both choices you make aren't the best. You either go back to the city and deal with the hardship that comes with your color, or you come out here and stay with people who feel the same pain as you, but you're relegated to a single place.

MARCUS

I know that must have been a hard choice, but it was what you thought was right. I think that saving my friends is the best choice. Everyone else up there may hate me for my skin color, but these people I'm with are the ones that matter to me. They're all I have left.

Reggie and T look at Marcus and nod.

REGGIE

Then let's make sure they get out  
alive.

The three walk to the right side of the tunnel.

INT. MAJOR'S HOUSE - NIGHT

Daryl and Abby are forced into chairs. Two of Sawyer's men  
hover above them.

The front door opens.

Sawyer and Dawson enter.

SAWYER

You still don't want to talk?

Sawyer points a knife at Daryl and Abby.

SAWYER

Fine, have it your way. Dawson, go get  
the major.

DAWSON

Alright. Ya'll really screwed up.

Dawson laughs and enters the kitchen.

SAWYER

I'm going to give you both one last  
chance to tell me what I want to hear.  
Where is the negro and the little  
girl?

DARYL

Screw you!

SAWYER

Screw you!, Screw you! That's the only  
two words people can seem to muster in  
a life or death situation. Isn't it?

Charles opens the door and enters the room with a sigh.

CHARLES

Sawyer, I see you have two of them,  
but where the hell are Emma and the  
black boy?

SAWYER

We haven't been able to find them yet. The boys are out there now. We checked the shanty town and no sign of them. I was working these worthless bastards to find out where the others are.

CHARLES

Sawyer, the mayor has no patience. I come all the way out here and you do not have what I need.

SAWYER

I'm sure we'll find them.

Charles thrusts his finger into Sawyer's chest.

CHARLES

There is no way I'm going back to the mayor's office without those two damn kids. Now, I am going to help you correct the situation. You will not disappoint me again.

Charles stares into Sawyer's eyes.

SAWYER

Yes, sir.

CHARLES

Good, now how are we going to get what I need?

SAWYER

Well, I was going to use-

DAWSON

Oh, is this what you are looking for?

Dawson enters with the major tied to a chair.

The major is gagged and bleeding. His hands are grotesquely mangled.

Abby runs to her father, but she is stopped by one of Sawyer's men. She is forced into a chair.

CHARLES

Hello Major.

Charles nods to Sawyer.

Sawyer pounces on the major.

INT. UNDERGROUND TUNNEL - NIGHT

Marcus, T, Reggie and Emma follow the tunnel. The tunnel ends at a brick wall. Several bricks are missing. T steps through the opening in the wall.

T returns to the opening in the wall.

T

Come on.

Reggie rests Emma against the tunnel wall.

Reggie and Marcus crawl through the opening in the wall.

INT. HIDDEN ROOM - NIGHT

REGGIE

Here we are. This leads right into the Major's house.

Reggie points to the steps and the door above them.

T and Marcus quietly scale the steps. They turn their heads to listen to the activity within the major's house.

MARCUS

What's going on?

T

(whispering)

They are trying to get the kids to talk. They want to know where you and Emma are hiding.

REGGIE

You got to get up there, but we need a distraction to give you a chance.

T

What are you thinking?

REGGIE

Wait for the moment. I will take the girl and hide her. When the moment comes you do what you have to. Get the major, get the kids and get them out of here. We don't care about the rest of them.



T

Right.

Reggie climbs through the opening in the wall that leads to the tunnel.

INT. TUNNEL - NIGHT

Reggie helps Emma to her feet.

REGGIE

Come on little one. We are almost done.

Reggie guides Emma through the tunnel.

INT. MAJOR'S HOUSE - NIGHT

Sawyer turns to Abby and Daryl.

SAWYER

Last chance to tell me where your friends are or the major isn't going to have much of a hand left.

The kids watch in horror as Dawson hands Sawyer a hammer.

Sawyer grins and begins to inch towards the major.

Bill bursts through the door.

BILL

Hey, the blacks from the shanty town are here and they look like they are lookin' for trouble. They got guns.

SAWYER

Damn it! Why the hell does the world have to screw me over when I'm trying to have some fun?

Sawyer waves the hammer in the major's face.

Sawyer locks eyes on Abby.

SAWYER

(he looks at Abby, but addresses Bill)

Go round up the men. Stop this- however you have to.

BILL  
Got it boss!

DAWSON  
I'll go too. Make sure we don't have  
any trouble.

Sawyer looms over the major. He does not break eye contact  
with Abby.

SAWYER  
See to it.

Bill and Dawson charge out the door with rifles in hand.

EXT. TUNNEL - NIGHT

Emma sits among tall grass, weeds and shrubs.

Reggie holds her hand as she kneels beside her.

REGGIE  
You stay here.

EMMA  
Till when?

REGGIE  
Until me or T or your friends come and  
get you. Understand?

Emma nods.

Reggie walks into the darkness.

INT. MAJOR'S HOUSE - NIGHT

Sawyer slams the hammer into the major's hand. The major  
screams through the gag in his mouth.

DARYL  
Asshole.

Abby and Daryl fight against their captors.

Sawyer's men restrain Abby and Daryl.

ABBY  
(hysterically)  
Please stop.

SAWYER  
Sure I'll stop.

Sawyer slams the major's hand with the hammer.

Abby screams.

SAWYER  
Tell me what I want to hear.

ABBY  
I don't know where they are. I am  
telling you the truth.

Sawyer slams the hammer into the major's hand.

The major contorts in pain.

ABBY  
I don't know where they are.

DARYL  
I am going to kill you.

SAWYER  
(laughing)  
Sure you are kid. Sure you are.

EXT. THE MAJOR'S HOUSE - NIGHT

Reggie cautiously moves among the trucks parked outside the house.

She opens the door of a truck and searches it's contents. Reggie moves to the bed of the truck. She finds a gas container. She shakes the container. She opens it and smells.

REGGIE  
O.K.

Reggie takes the gas can and moves to the next truck.

She opens the door of the truck and looks inside. Reggie opens the glove box. She removes a pistol from the glove box. She checks the chamber for bullets.

She smiles.

REGGIE  
Alright.

She tucks the revolver into her belt.

Reggie moves to the next truck and searches the truck.

Reggie sees the rebel flag adorning the truck. She snaps the flag from the truck and quickly walks to the back of the truck and removes the gas cap.

Reggie tears a strip from the flag and stuffs half of it inside the opening. She pours gasoline on the fabric and the side of the truck. She continues the trail of gasoline to the next truck and repeats the actions. She moves to the third truck followed by a trail of gasoline.

Reggie stuffs the flag into the opening of the gas tank. She removes a lighter from her pocket. She sees a pack of smokes on the seat. She grabs them and sets the flag on fire. She then lights a cigarette with the lighter.

She runs from the truck towards the major's house.

The truck explodes.

INT. MAJOR'S HOUSE - NIGHT

SAWYER

What the hell was that? It's one thing  
after a damn other at this point!

Sawyer grabs his rifle and charges out of the house.

CHARLES

Don't worry kids, I'll stay here and  
keep you company.

Charles lifts the hammer.

INT. HIDDEN ROOM - NIGHT

T hands Marcus a pistol.

T lifts the door open.

He and Marcus rush the room with guns blazing.

Sawyer's men are shot. They fall to the floor.

Daryl dives behind the couch.

Abby and Marcus run to the Major.

Charles fires at T and Marcus. A shot hits Marcus in the back. He falls to the floor. Marcus screams in pain.

T is shot in the leg. He continues to fire at Charles.

Reggie kicks the back door open. She fires upon Charles.

Charles is pinned down by the crossfire.

He leaps through a screened window.

Daryl runs to Abby, Marcus and the major.

T

Get them out of here. Through the floor. Through the tunnel.

Abby unties her father.

Reggie rushes to Marcus. Marcus cries out.

Daryl helps to lift the major.

DARYL

We gotta go. We gotta go now.

MARCUS

I can't feel my legs.

Daryl and Abby guide the major to the hidden door. Daryl holds the door open as Abby helps the major down the steps.

T and Reggie carry Marcus down the steps.

Daryl closes the door. He drags a large wooden table on top of the door.

Daryl looks out the window and sees Sawyer giving orders to Dawson.

INT. HIDDEN ROOM - NIGHT

The hidden door slams shut. The group stops and looks back to the door.

ABBY

What? No. Where's Daryl?

She moves to the door. T blocks her way.

ABBY  
(screams)  
Daryl.

T  
We have to keep going.

ABBY  
No. No. We are not leaving him.

REGGIE  
He is protecting us. He's giving your  
father and Marcus and Emma a chance.

Abby struggles towards the steps leading to the door.

T obstructs Abby's progress.

REGGIE  
We need to get them out of here.  
Respect his choice.

EXT. MAJOR'S HOUSE - NIGHT

Battle rages around the major's house. Flames from the trucks  
fill the sky.

Daddy moves methodically towards the house as Charles rushes  
toward his cruiser.

Charles hides behind the cruiser.

Gun shots strike the the cruiser.

DADDY  
Hey, Charlie. How 'bout you come on  
out and we finish this.

Daddy loads his gun.

Charles steps out from behind the cruiser.

DADDY  
There you are Charlie boy. This has  
been a long time coming.

Charles lifts his gun toward Daddy.

Daddy fires several shots. The bullets rip through Charles.

INT. MAJOR'S HOUSE - NIGHT

Daryl takes a gun from one of Sawyer's dead men and crouches behind the couch.

The door opens and Sawyer walks in.

Daryl rushes at Sawyer. Daryl fires his weapon as he grapples with Sawyer. The shot strikes Sawyer in the foot. Sawyer's gun falls from his hand. He cries out as he throws Daryl to the ground.

SAWYER

Damn it boy. You really think you could get one over on old Sawyer? Hell no!

Sawyer staggers above Daryl. Sawyer winces in pain.

DARYL

Looks like you have a problem.

SAWYER

We'll see. I would just shoot you, but that would be too easy.

Sawyer looks at his foot.

SAWYER

I'm gonna make you suffer.

DARYL

Blah, blah, blah. Get on with it.

Sawyer charges Daryl. The two wrestle. Furniture and other objects crash to the ground.

Daryl stomps on Sawyer's wounded foot.

Daryl grabs Sawyer and repeatedly punches him in the back.

Sawyer grabs Daryl and slams his head into the wall.

Sawyer throws Daryl over the couch.

SAWYER

You done yet boy?

DARYL

You're still breathing, so no we aint done.

Sawyer chuckles.

SAWYER  
I'm the only one walking out of here.

DARYL  
You mean limping.

Daryl charges at Sawyer and jumps on him.

He gets Sawyer to the ground and punches punches him in the face multiple times.

Sawyer rolls on top of Daryl.

Sawyer wraps his hands around Daryl's throat.

SAWYER  
I'm gonna kill your girlfriend. I'm gonna turn your black buddy into a Mississippi wind chime, and I'm gonna kill that sweet little sister of yours.

Daryl frantically reaches for anything. He grabs the cord of the tv on the shelf above him and pulls.

The tv topples down and slams onto Sawyer's head.

Sawyer falls motionless.

Daryl stands.

DARYL  
That was for Leon you bastard.

Daryl moves to the door.

Dawson enters.

Daryl and Dawson stand motionless.

Dawson looks at Sawyer's motionless body.

Dawson shoots Daryl. Daryl is hit in the head and falls to the floor.

EXT. MAJOR'S HOUSE - NIGHT

Daddy and others move towards the house.



Dawson emerges from the house. He fires on Daddy. Multiple shots strike Dawson. Dawson collapses.

EXT. TUNNEL - NIGHT

Emma sits among the tall grass and bushes. She stares at the distant glow of light from the major's house.

The dark night sky grows brighter.

Birds sing.

Emma observes her surroundings. The light of dawn reveals the landscape.

A series of noises draws Emma's attention towards the tunnel entrance.

She crouches down among the weeds and gazes at the tunnel.

Abby and the major emerge from the tunnel.

Emma stands.

Reggie and T carry Marcus from the tunnel.

Emma slowly walks towards the group and looks around them. The group stops. Emma looks past them towards the tunnel.

Abby helps her father to the ground then walks to Emma.

EMMA  
(projects towards the tunnel)  
Daryl.

Emma looks at Abby.

EMMA  
Daryl?

T and Reggie lay Marcus by the major. Marcus is unconscious.

Reggie walks to Emma.

Emma looks at Marcus, T and the major. She turns her gaze towards Reggie.

EMMA  
Daryl?

Reggie shakes her head.

Emma turns from Reggie to Abby. Abby's face swells with emotion.

Emma cries.

Abby embraces her.

EXT. MAJOR'S HOUSE - DAWN

State police cars, FBI cars, fire trucks, and ambulances surround the house. People are being handcuffed and guided into law enforcement vehicles.

Emma is placed in an ambulance.

ADULT EMMA (V.O.)

That was the last time I ever saw my brother Daryl. I passed out and remember waking up in a hospital bed several days later with Abby by my side.

Marcus is placed in an ambulance.

ADULT EMMA (V.O.)

My injuries were bad, but not as bad as Marcus. He was never able to walk again.

A SERIES OF HISTORIC FOOTAGE

1960s videos of riots between blacks and whites.

ADULT EMMA (V.O.)

The violence in which we were involved was not isolated to our hometown. Change did not come easy.

Video of Martin Luther King assassination.

ADULT EMMA (V.O.)

The assassination of Dr. King a few months later triggered hundreds of riots leading to dozens of deaths, hundreds of arrests and millions of dollars in property damage.

More videos of riots.

EXT. CITY HALL - DAY

Mayor Bully Maguire is handcuffed and lead out of the city Hall.

ADULT EMMA (V.O.)

Although he was never tied to the assassination of Senator Woodward or the events of that day, justice finally caught up with him. He was found guilty of embezzlement of public funds and tax fraud a year later. He never left prison.

EXT. PRISON YARD - DAY

A whimpering Bully Maguire is being beaten by several prisoners.

ADULT EMMA (V.O.)

He died while serving his sentence.

INT. BAR - NIGHT

Patty is seated in a nearly empty bar. She is intoxicated.

ADULT EMMA (V.O.)

After the loss of my brother and her lover, Sherriff Charles LeRay, my mother slipped into a dark world. She stayed drunk most days.

EXT. BAR - NIGHT

Patty stumbles out of the bar into the street where she is hit by a car

ADULT EMMA (V.O.)

My mother's demons finally got the best of her.

EXT. MAJOR'S HOUSE - DAY

There are contractor vehicles on the property. Builders carry drywall and other supplies.

Sounds of construction fill the air.

Abby and the major stand in front of the house. A car pulls into the driveway.

ADULT EMMA (V.O.)

I was lucky enough to be adopted into the major's family. Abby would become my older sister and best friend for life.

Emma exits the car and is embraced by Abby and the Major.

Abby, Emma and the Major enter the house.

ADULT EMMA (V.O.)

The events of that day changed my life forever. But I was determined that it would not corrupt me. I knew, at that very young age, that for change to happen you have to make it happen.

EXT. WHITE HOUSE - DAY

ADULT EMMA (V.O.)

After college I went to law school. I graduated top of my class and became a civil rights lawyer. Civil Rights will always be challenged by the narrow minded and the greedy. I knew people not able to represent themselves would need me.

VIDEO OF PRESIDENT RONALD REAGAN SIGNING LEGISLATION.

September 13th 1988 is across the screen.

ADULT EMMA (V.O.)

In 1988 our government furthered the Civil Rights Housing Act by including women, families, and people with disabilities.

EXT. WHITE HOUSE -DAY

Abby, her husband, and Marcus on crutches with TWO CHILDREN meet ADULT EMMA. They hug Emma.

CHILDREN

Momma! Momma!

Marcus kisses Emma.

MARCUS

Congratulations. We're so proud of you Honey.

ADULT EMMA (V.O.)

I married Marcus and we are blessed to have two very smart and wonderful children.

EXT. CEMETARY - DAY

Grave marker reads "Daryl Maddock - Warrior for Justice and Change"

Emma, Abby, the children, Marcus and the major stand at Daryl's grave.

ADULT EMMA (V.O.)

My brother will always live in our hearts and in the hearts of our children. He will forever be our beacon of light. A reminder that to make a change, there will always be challenges...and sacrifice.

THE END