

Executive Producer: Peter Berg  
Executive Producer: Jason Katims  
Executive Producer: David Nevins  
Executive Producer: Brian Grazer  
Co-Executive Producer: John Cameron  
Co-Executive Producer: Sarah Aubrey  
Co-Executive Producer: Jeffrey Reiner

Script #: 104  
Episode #: 104  
Production #: 01004

## FRIDAY NIGHT LIGHTS

"Who's Your Daddy?"

Written by

Kerry Ehrin

Directed by

Allison Liddi-Brown

### PRODUCTION DRAFT

August 1, 2006	Full
August 11, 2006	Blue Pages: Cast,34,41,42
August 17, 2006	Pink Pages: Set,1,1A,2,3,4,5,8,9,20,28,28A,30,33,39 41,45,45A,47,49
August 22, 2006	Yellow Pages: Cast,Set,1,1A,14,30,30A,32,32A,39,40,43
August 24, 2006	Green Pages: Cast,Set,14,18,19,19A,30,30A,43,43A,44, 49,52,53,53A,54,54A,55,55A

© 2006 NBC STUDIOS, INC. All rights reserved. Not to be duplicated without permission. This material is the property of NBC Studios, Inc. and is intended solely for the use of its personnel. The sale, copying, reproduction or exploitation of this material in any form is prohibited. Distribution or disclosure of this material to unauthorized persons is also prohibited.

**FRIDAY NIGHT LIGHTS**

"Who's Your Daddy?"

GREEN

8/24/06

CAST LIST

COACH ERIC TAYLOR  
TIM RIGGINS  
TYRA COLLETTE  
JASON STREET  
BRIAN "SMASH" WILLIAMS  
TAMI TAYLOR  
MATT SARACEN  
JULIE TAYLOR  
LANDRY CLARKE  
LYLA GARRITY

SPEAKING PARTS:

(in order of appearance)

SAMMY MEADE  
LOIS  
BOBBY "BULL" REYES  
CHEERLEADER  
RAY VODOO TATOM  
MRS. SARACEN  
HERC  
PHIL  
HENRY SARACEN  
MAC MCGILL  
BUDDY GARRITY  
INTERVIEWER  
COREY  
MRS. JOHNSON  
OFFICER  
MARY ANNE GRANGER  
CASHIER  
DOCTOR  
BOOSTER  
MISSY AUBREY  
JIM WHITE  
JOANNE STREET  
MITCHELL STREET  
TIGER QB

\*

**FRIDAY NIGHT LIGHTS**

"Who's Your Daddy?"

GREEN

8/24/06

SET LIST

INTERIORS

HAIR SALON - DAY  
PRESS CONFERENCE - DAY  
HOUSE - PARTY - NIGHT  
FIELD HOUSE - NIGHT & DAY  
WEIGHT ROOM - NIGHT & DAY  
HALLWAY - DAY  
TAYLOR'S OFFICE - DAY  
TAYLOR HOUSE - NIGHT & DAY  
BEDROOM - NIGHT  
KITCHEN - DAY  
SARACEN HOUSE - DAY & NIGHT  
KITCHEN - DAY  
REHAB FACILITY - DAY & NIGHT  
JASON'S ROOM - DAY & NIGHT  
DILLON HIGH - DAY & NIGHT  
COMPUTER LAB - DAY  
HALLWAY - DAY & NIGHT  
EMPTY CLASSROOM - DAY  
OUTSIDE TAMI'S OFFICE - DAY  
TAMI'S OFFICE - DAY  
AUDITORIUM - NIGHT  
STAGE - NIGHT  
BACK STAGE - NIGHT  
RADIO STATION - DAY  
MARKET - DAY  
CLINIC - DAY  
MEXICAN RESTAURANT - DAY  
HOSPITAL - ER - NIGHT  
TAYLOR'S CAR - NIGHT  
GARRITY HOUSE - NIGHT  
LYLA'S BEDROOM - NIGHT

\*  
\*

EXTERIORS

HOUSE - PARTY - NIGHT  
HERRMANN FIELD - DAY  
DILLON - VARIOUS - DAY  
FIELD HOUSE - NIGHT  
SARACEN HOUSE - NIGHT & DAY  
NEIGHBOR'S HOUSE - NIGHT  
STREET - DAY  
TAYLOR HOUSE - DAY & NIGHT  
HOUSE - NIGHT  
ALAMO FREEZE - NIGHT  
DILLON STREETS - NIGHT

FRIDAY NIGHT LIGHTS

"Who's Your Daddy?"

TEASER

A SERIES OF INTERCUTS:

Between hard, driving practice drills and shots of THE TOWN.

- 1 --Line Drill. Offensive Linemen VIOLENTLY SLAMMING into the defensive line. 1
- 2 --A Panthers flag going up a pole beneath an American flag, slow and reverent. AN ELDERLY MAN raising it on his front lawn. 2
- 3 --THREE PLAYERS simultaneously SLAM into three tackling sleds. 3
- 4 --A YOUNG COUPLE wearing PANTHERS shirts pushing a stroller with a baby-- also wearing a PANTHERS shirt. 4
- 5 --MORE DRILLS. HARD. AGGRESSIVE. 5
- 6 --Hair salon-- Women in various stages of hair color, perms, hair cuts, watch a TV. 6
- 6A ON THE TV: A press conference. MAYOR RODELL shakes hands with the MAYOR OF ARNETT MEAD over a live cow as photographers take their picture. 6A

MAYOR RODELL

(all smiles)

We're all looking forward to a great game. The winner gets Sally here. She's my cow, by the way, and I want her back.

LAUGHTER all around as the two mayors pretend to fight over the cow...

OVER THIS we HEAR:

SAMMY MEADE (V.O.)

Get off your couches, folks, and get your butts over to Arnett Mead next Friday cause the time has come for the Dillon Panthers to take on the Tigers, fast becoming the rising stars of the division. It

(MORE)

(CONTINUED)

SAMMY MEADE (V.O.) (CONT'D)

is a must win if the Panthers are going to turn this season around after the tragic loss of Jason Street. But more than that it's rivalry week. This isn't just about football. It's not just about winning. It's about history, it's about passion, it's about tradition. It's about being *the very best we can be...*

SMASH TO:

7

EXT./INT. HOUSE - PARTY - NIGHT

7

Rockin'. Packed. Out of control. The BASS from the music rocks the foundation. An EFFIGY wearing a Tiger head hangs from a noose in the center of the room, currently wearing a black bra, while kids throw stuff at it, deface it, etc.

FIND JULIE entering the party with LOIS, a school friend who, like Julie, falls somewhere between the cracks, neither part of the football crowd, nor the wannabe geeks. As Julie takes in the Fellini-esque goings on with awe and repulsion.

JULIE

I can't believe I let you talk me into this.

LOIS

I have no idea what we're doing here. Oh, now I remember.

ANGLE ON: CHUCK PIERCE, among a pack of football players.

JULIE

How can you be into Chuck Pierce?

LOIS

Look at him. He thinks he's God's gift to the planet. I'm going to go spill my drink on him so he notices me.

She goes, leaving Julie alone. A HUGE DRUNK GUY STAGGERS BY, almost crashes into Julie, then PUKES O.S. ON JULIE, numb.

JULIE

God help me.

8

EXT./INT. FIELD HOUSE - NIGHT

8

A HAND WRAPPED IN A TOWEL SMASHES through a WINDOW. As the door SWINGS OPEN, bodies quietly but fiercely burst in, high on the rush of violent energy... we see BATS and SPRAY PAINT as they start SMASHING UP the Field House...

9

EXT./INT. HOUSE - PARTY - SAME TIME

9

SMASH, a girl on each arm, walks by SARACEN and LANDRY.

SMASH

Matt, let's go, VIP room out back, dog.

(CONTINUED)

SARACEN

I'll be right there.

Smash walks away.

SARACEN (CONT'D)

Should we go check it out?

LANDRY

Yeah, like he invited me.

(then)

Go.

SARACEN

I don't want to go.

10 INT. FIELD HOUSE - WEIGHT ROOM - NIGHT 10

The vandalism continues-- they're in the weight room now-- knocking over equipment, spray painting...

11 EXT./INT. HOUSE - PARTY - LATER 11

VOODOO TATOM-- walking in. Looking cool and different from everyone else. Effortlessly intimidating. Even has a little ENTOURAGE with him.

SARACEN-- looks like, "Oh fuck. Why did this guy have to show up in my life?" REYES walks up--

REYES

Have you Googled that guy?

SARACEN

What?

REYES

Tatom. He won State last year in Louisiana. Broke like five school records. You're history, Saracen. You and your girlfriend have a nice night.

Saracen and Landry watch Reyes walk off--

LANDRY

Nice guy.

SARACEN

The best.

12 OMITTED

12

13

EXT./INT. HOUSE - PARTY - NIGHT

13

ON LYLA talking to a CHEERLEADER, but focused across the room on RIGGINS who is ostensibly talking to a couple of FOOTBALL PLAYERS, but focused on Lyla.

CHEERLEADER

(watching a GIRL pass)

There is nothing sadder than a fat Rally Girl in skinny jeans and can I just say Tim Riggins has been totally gawking at us.

LYLA

(caught, guilty)

I don't think he--

CHEERLEADER

I always suspected he was into me.

LYLA

Oh...

CHEERLEADER

Word on the street is he totally dumped Tyra. I could eat him with a spoon.

ON TYRA, dressed to party, walks by Julie.

TYRA

Well, look who Daddy let out.

JULIE

(whatever)

Hi Tyra.

Tyra EXITS the FRAME as SARACEN approaches. Nervous.

SARACEN

Hey, Julie. So you finally came to one of our parties...

He really emphasizes the "our" like he's a real team insider.

JULIE

Yes. If you will excuse me, I have to go see if vomit comes out of suede.

She walks off. STAY ON SARACEN. That went well.



14 INT. FIELD HOUSE - LATER 14

A row of footballs, violently punctured with ice picks, one right after the other...

15 EXT./INT. HOUSE - PARTY - LATER 15

Smash is getting his groove on to the MUSIC with two BABES. Suddenly the music changes. He looks up, pissed.

SMASH

Who changed my tunes?

FIND VODOO putting on different music. As SMASH pushes across the crowded room, charges up to him.

SMASH (CONT'D)

What the hell do you think you're doing?

Voodoo looks at Smash. Doesn't lose his cool. Holds the "low-key superiority" card and uses it like a pro. He just fundamentally knows he's better than everyone else. And not entirely without compassion for people who aren't him.

VOODOO

Seriously, son. You got to climb some trees. Touch something.

He pats Smash's cheek like he is a kid, not in a mean way, more in a big-brother way.

SMASH

(seething)

Don't touch me.

Voodoo just smiles condescendingly at Smash, walks off.

16 INT. FIELD HOUSE - LATER 16

Bags of MUD are dumped in HELMETS. We HEAR someone entering from outside. As the TIGERS race to the opposite side of the building, exiting through a window and getting the fuck out of Dodge.

17 OMITTED 17

18 INT. DARK ROOM - NIGHT 18

TWO PEOPLE making out. We don't know where we are, we just know this is hard, hot sex. Then the PHONE RINGS. They both stop.

(CONTINUED)

TAMI

You are not going to answer that...

TAYLOR

No, ma'am.

VOICE MESSAGE

Coach Taylor, this is security at Dillon High. There's been some major vandalism at the Field House. A lot of equipment has been destroyed. You might want to come down here...

LIGHTS GO ON. TAYLOR grabs the phone.

TAYLOR

I'll be right there.

He hangs up. Throws his clothes on. As he talks we see TAMI is frustrated and disappointed that he's leaving.

TAYLOR (CONT'D)

I've got to get down there right away and see what we're missing. We can't hold up practice over this.

He kisses her goodbye.

TAYLOR (CONT'D)

Sorry.

TAMI

(being a good sport)  
Okay. Bye.

He's gone. STAY ON TAMI, a little wistful.

TAMI (CONT'D)

(to no one)  
Love you, too.

SMASH TO:

MAIN TITLES

END OF TEASER

ACT ONE

19 INT. SARACEN HOUSE - DAY

19

Early morning. Saracen's in the kitchen packing up to leave. GRANDMA SARACEN'S watching television. Saracen kisses her.

SARACEN

Okay, I'm going to school to talk to Dad. Any message you want me to give him?

MRS. SARACEN

Is he coming to dinner tonight?

Saracen looks at his Grandma. Then...

SARACEN

I'll ask him.

MRS. SARACEN

(suddenly testy)

Just make sure he's taking his vitamins.

20 OMITTED

20

21 INT. TAYLOR HOUSE - DAY

21

Tami, Julie and Coach Taylor all packing up for school. Tami's looking at a calendar.

TAMI

What time do you think you'll get home on Friday?

TAYLOR

Not sure. We're scrimmaging. It'll end when it ends.

Julie looks up. Kind of surprised and hurt.

JULIE

I'll be in the car.

She leaves. He looks at Tami.

TAMI

Her dance recital is Friday night. You knew that.

(CONTINUED)

TAYLOR

Damn! I knew that. Of course. I knew that!

TAMI

You know, they specifically scheduled the recital for a bye-week so someone might actually show up.

TAYLOR

I know. I get it. I'm going. I just messed up the date.

Tami looks at him, a little sceptical.

TAYLOR (CONT'D)

What?

OFF this...

INT. REHAB FACILITY - JASON'S ROOM - DAY

PHIL, 30s, nurse, slightly round, open face, helps JASON transfer out of bed into a wheelchair, a difficult, painful, time consuming and frustrating process.

Suddenly, the door BURSTS OPEN and ANOTHER GUY IN A WHEELCHAIR enters. HERC is tattooed, has a shaved head, a goatee, huge, muscular arms -- a genuine hardass. Tight, balled energy.

HERC

When you're done putting the newbie in that gay wheelchair, let me know.

PHIL

(clearly used to him)  
You're talking to a gay man, Herc.

HERC

I don't mean gay as in homosexual.  
I mean gay as in retarded.

PHIL

Maybe I have a retarded son.

HERC

Is he gay? I'm joking. There can be a genetic component to homosexuality. Watch the Discovery Channel, Phil.

(MORE)

(CONTINUED)

22

CONTINUED:

22

HERC (CONT'D)

When you're done, the bench press  
on the second floor gym busted  
again. I need a walkie to help me  
fix it.

(to Jason)

Welcome to paradise.

Herc takes off. Street, pissed, looks after him.

JASON

Who was that guy?

A beat, then...

PHIL

Your roommate.

ON STREET. Great.

23

INT. DILLON HIGH - COMPUTER LAB - DAY

23

Saracen is at a computer screen in a video conference with  
his father, HENRY SARACEN (39), dressed in army fatigues.  
Saracen is animated, excited to connect, even in this small  
way, with his father.

SARACEN

Anyway, from what I can tell Coach  
Taylor thought I did a pretty good  
job even though we lost.

HENRY SARACEN

What about next week? You getting  
another start?

SARACEN

We just got this new quarterback.  
Supposedly, some big star from  
Louisiana...

HENRY SARACEN

Is that right?

SARACEN

You know, we'll just have to see  
what Coach Taylor decides.

HENRY SARACEN

Well, at least it takes the  
pressure off, right?

ON SARACEN, stung by this response.

(CONTINUED)

FNL "Who's Your Daddy?" GREEN 8/24/06 10.  
23 CONTINUED: 23

SARACEN  
Yeah, Dad.

CUT TO:

24 INT. FIELD HOUSE - LATER 24

As Coach Taylor enters to find MAC MCGILL, slack-jawed, surveying the enormous damage. After a few moments...

MCGILL  
Rivalry.

TAYLOR  
Tradition.

25 INT. DILLON HIGH - HALLWAY - LATER 25

Between classes, Lyla with some friends talking and walking down the hall as Riggins walks through from the other end. The moment is loaded as they near approach -- we wonder, will they say hello? Will their eyes meet? Will they exchange casual greetings in an attempt to cover their secret? Will there be a long, lingering glance? THERE IS NOTHING, NOT EVEN AN ACKNOWLEDGEMENT AS THEY PASS. STAY ON LYLA, then...

CUT TO:

26 EXT. HERRMANN FIELD - LATER 26

Beauty shots of some players, out of uniform, messing around with the ball as they head into practice. As McGill blows a WHISTLE and calls them all into the Field House...

CUT TO:

27 INT. FIELD HOUSE - LATER 27

Coach Taylor addresses the team.

TAYLOR  
...let's get one thing straight:  
(re: vandalism)  
This ends here.

PAN ACROSS TEAM, listening as they take in the destruction, pissed off.

TAYLOR (CONT'D)  
There will be no retaliating.  
There will be no getting back. I  
want your anger and your energy  
(MORE)

(CONTINUED)

27

CONTINUED:

27

TAYLOR (CONT'D)

focused on kicking their ass on the field. Where it counts.

Saracen looks around, noticing something.

SARACEN

(to Riggins)

Where's Tatom?

RIGGINS

Probably jerking off somewhere in front of a full length mirror.

SARACEN

(hopeful)

Maybe he's not showing up.

TAYLOR

Do I make myself clear?

A JANITOR comes in, starts cleaning up. Taylor turns to him...

TAYLOR (CONT'D)

Don't clean that up. Leave it. I want you all to meditate daily on this.

(then)

Let's get out there.

28

EXT. HERRMANN FIELD - LATER

28

Practice is in progress. Currently running a very simple scrimmage -- Saracen hands the ball off to Smash who runs through the line.

TAYLOR

Okay, let's run it again.

Taylor just then looks up to see something. Saracen, who stands nearby, looks to see what he's seeing...

SARACEN'S POV - VOODOO

Dressed for practice but walking, not running. Calm. Slow. Overtly low-key. Doesn't look too concerned that he's late.

SARACEN

Seeing him, his face falls. And...

(CONTINUED)

TAYLOR

Totally gets the body language. Decides to dress him down away from the team. Taylor heads out toward him. STAY ON SARACEN, watching.

FIND RIGGINS

Also watching, as SMASH JOINS HIM. They both glare toward Voodoo.

RIGGINS

Who is this guy? I hate this guy.

ON VOODOO

Mid-field, as Coach Taylor steps in front of him, forcing Voodoo to stop, putting himself in charge with his body language. Voodoo just looks up, he gets what Coach is doing, and he thinks it's lame.

VOODOO

Howdy.

TAYLOR

Practice starts at four. You have to show up on time for practice. You hear me?

Voodoo just looks at him. Then walks around him and continues on. It's a real Alpha dog moment. Then, Taylor yells...

TAYLOR (CONT'D)

I said, you hear me?

Voodoo stops. Turns around slowly.

VOODOO

My ear was about an inch off your mouth. How could I not hear you?

And he turns back around and walks off. STAY ON TAYLOR, fucking great.

29 EXT. HERRMANN FIELD - LATER 29

Voodoo runs an option to his right, makes to pass. Pulls the ball down, runs down the field, uncatchable.

(CONTINUED)



FNL "Who's Your Daddy?" GREEN 8/24/06 13.  
29 CONTINUED: 29

FIND SARACEN, SMASH AND RIGGINS

Fuck.

30 EXT. HERRMANN FIELD - LATER 30

Voodoo drops back to pass. Fires one down the field.  
Touchdown. This guy is a thing of beauty on the field. He's  
like a thoroughbred, sleek and beautiful and untouchable.

FIND TAYLOR

Watching.

31 EXT. HERRMANN FIELD - LATER 31

--Voodoo runs through the line again.

--Perfect pass hits DOLIA.

--Voodoo runs through the secondary. As he RUNS BY FIND  
TAYLOR, impressed and dubious, as BUDDY GARRITY walks up  
behind him, gloating.

BUDDY

(re: Voodoo; sarcastic)

Good get, Coach. He's doin'  
somethin' with that chance you gave  
him. I love this boy.

As Voodoo walks casually back by them, coolly tosses the ball  
over his shoulder to no one in particular, STAY ON TAYLOR,  
watching Voodoo, avoiding Buddy's gaze.

BUDDY (CONT'D)

Voodoo!

STAY ON TAYLOR, his face tells it all -- he is totally screwed  
and is going to have no control over this kid or his own team.

END OF ACT ONE

ACT TWO

32 INT. RADIO STATION - DAY

32

Voodoo and Garrity, mid-interview, on KDIL radio. Voodoo is his usual quietly superior self. \*

INTERVIEWER

Ray, what were you thinking all those days when you were trapped inside the Superdome, waiting to see if you would live or die?

VOODOO

God wasn't going to let me die. He told me to war up. Dance with fear.

BUDDY

This is what I love about this young man. Talk about a positive attitude. I knew the heavens had smiled on us when this fine young man landed in Dillon after the devastation of Katrina left him homeless. I took one look at him and thought, "this guy has QB1 all over him."

INTERVIEWER

So are you saying Coach Taylor has given the nod to start Voodoo next Friday against the Tigers?

BUDDY

Well now, that's not my department. That's up to Coach Taylor.

CUT TO:

33 INT. TAYLOR HOUSE - KITCHEN - SAME TIME

33

Early morning as Coach snaps off the radio, pissed and frustrated. Tami comes in, sees his face.

TAMI

What is it?

TAYLOR

Nothing.

TAMI

Nice talkin' to you.

(CONTINUED)

TAYLOR  
This guy is just...

TAMI  
...Which guy?

TAYLOR  
He's just...

TAMI  
Voodoo?

TAYLOR  
Yeah, he's just... He's not...

TAMI  
...doing the job...

TAYLOR  
Forget it.

TAMI  
What?

TAYLOR  
I just have a bad feeling about  
him.

TAMI  
So, start Saracen. He played a  
good game last week.

TAYLOR  
Believe me, I would love to.  
Matt's self-destructing. He's  
letting Voodoo walk all over him.

Julie enters--

JULIE  
Excuse me, are we like throwing  
some huge football party here  
Thursday? Because my friend Lois,  
who is the last person in Dillon to  
know about any party, just told me  
about it.

TAMI  
We're not throwing a party. Right?

TAYLOR  
Oh...

(CONTINUED)

TAMI

Because if we were throwing a huge party in two days, that would involve things like food and drinks and forks and some lead time. Right? Hon?

TAYLOR

Sorry. It's a rival week tradition. Barbecue at the coach's house.

A beat, then...

TAMI

For how many?

TAYLOR

Just the team.

TAMI

(is that all)  
Just the team.

TAYLOR

Maybe a few others. Some of the boosters.

TAMI

Eric, how many?

TAYLOR

I'll make a list. Don't worry, I can help.  
(off their looks)  
What? Really.

Saracen's getting ready to leave for school. Notices his Grandma didn't take her medicine from yesterday.

SARACEN

Grandma? Did you take your medicine yesterday?

MRS. SARACEN

Of course I did.

SARACEN

Well, it's still here, where I left it for you.

(CONTINUED)

MRS. SARACEN  
You're mistaken, honey. I took it.  
Same as always.

SARACEN  
Well would you mind taking it today  
while I'm standing here?

MRS. SARACEN  
Oh, Matt --

She gulps it down, annoyed.

SARACEN  
Thanks, Grandma.

MRS. SARACEN  
Go to school.

SARACEN  
Yes, Grandma.

Calling after him.

MRS. SARACEN  
And I watched your game tape again.  
Your problem is your feet.

SARACEN  
What about my feet?

MRS. SARACEN  
They're slow. Make 'em move  
faster.

He smiles, relieved. That sounds like Grandma.

OMITTED

INT. REHAB FACILITY - JASON'S ROOM - DAY

ON SOME FOOD ON A PLASTIC TRAY

Rehab food. Scrambled eggs with some sliced fruit.

FIND STREET

Street is sitting with food in front of him, not touching it.  
Clear from his face that he feels like his life is over.

PHIL (O.S.)  
Jason, you've got to try and pick  
up the spoon. \*

JASON  
I'm not hungry.

PICK UP LYLA, walking in, unseen at the moment. Takes this  
in, feeling for Street.

PHIL  
(ignoring him)  
Okay, here we go. Pick up the  
spoon. \*

JASON  
I can't pick up the spoon. \*

PHIL  
I want you to try.

JASON  
I can't.

PHIL  
Jason, you will regain the use of  
your fingers. That's not true of  
everyone around here. But you have  
to work at it.

JASON  
I'm tired.

PHIL  
(not yielding)  
You need to do this. If you ever  
want to do anything except sit in a  
bed or a chair the rest of your  
life, you need to--

JASON  
I said I'm tired!

Lyla steps in, feeling that Phil is pushing him.

LYLA  
He said he's tired. Let him rest.

Phil looks at Lyla like, "this is not helping" and leaves,  
frustrated. Lyla sits down by Street.

LYLA (CONT'D)  
You'll do it when you're ready,  
Jason. I know you will. But you  
do need to eat.

She starts feeding him with the spoon, inadvertently \*  
infantilizing him. He doesn't like it, but he takes a few  
bites to get it over with. \*

Like a burst from a tornado, HERC rolls in. Behind him COREY \*  
rolls in. \*

HERC  
Hey all, this is Corey... \*  
(re: Lyla) \*  
Ah, "the girlfriend." \*

COREY \*  
Hi, hey there-- \*

Corey extends his hand to shake, except Corey doesn't have a \*  
hand. Or legs for that matter. Lyla's a bit thrown, doesn't \*  
know how exactly to shake his hand. \*

LYLA \*  
Oh... \*

COREY \*  
You can shake my hand. I won't \*  
bite. \*

Lyla shakes with his handless arm. Meanwhile, Herc grabs \*  
some food off Street's plate and eats it. \*

LYLA \*  
(to Herc)  
Excuse me? \*

Herc takes a long look at her, checks her out really. She's  
kind of terrified of him, and trying not to look it. Then...

HERC \*  
Don't worry. He's not going to be  
eating any of it soon. \*

He then moves annoyingly, effortless and agile, clearly \*  
showing off, across the room, grabs a ball and heads out. \*

HERC (CONT'D) \*  
We're out of here, Corey. Later, \*  
Sparky. \*

(CONTINUED)

FNL "Who's Your Daddy?" GREEN 8/24/06 19A.  
36 CONTINUED: (3) 36

He's gone. A beat, then...

LYLA  
(what an asshole)  
"Sparky"?

JASON  
I've got to get moved out of this  
room.

36A INT. FIELD HOUSE - WEIGHT ROOM - DAY 36A

Voodoo is spotting Riggins on the bench. Riggins gets in  
trouble at 12 reps. He needs help, but Voodoo won't give it.

(CONTINUED)



CONTINUED:

VOODOO

No spot. You dig? Find something  
Riggins, you bitch. Find  
something. You hate? Find it.

Riggins is turning purple, choking.

VOODOO (CONT'D)

Is it your dad, your Mom? What do  
you hate? Show me. Get Evil, boy.  
Get evil. Work. Hate. Work.

Riggins is about to explode when Smash and another player  
step in and pull the bar off.

36B INT. FIELD HOUSE - HALLWAY - LATER

36B

Smash and Riggins are leaving the weight room as Saracen is  
walking towards it.

SARACEN

How's it going?

SMASH

Saracen. Some of the guys are  
going on a little retaliation ride.  
You in?

Saracen stalls a moment, clearly uncomfortable. Riggins  
starts to LAUGH a little to himself.

SARACEN

I don't know about that. That's...  
I'll have to think about that.

Smash rolls his eyes. Riggins smiles, sort of amused. They  
exchange a glance and walk off.

STAY ON SARACEN, frustrated. As Voodoo approaches.

VOODOO

You mind spotting for me?

On Saracen's look.

36C INT. DILLON HIGH - HALLWAY - DAY

36C

Riggins runs into Tyra.

RIGGINS

Hey.

(CONTINUED)

TYRA  
I wasn't sure if we're still  
talking.

RIGGINS  
We seem to be.

She waits, he doesn't say anything else.

TYRA  
Scintillating.

And she just walks off. Riggins continues down the hallway.  
Lyla suddenly appears from the other direction and pulls him  
into--

36D INT. DILLON HIGH - EMPTY CLASSROOM - DAY

36D

--before Riggins knows what hit him. The room is empty.  
Lots of foreboding posters of early U.S. Presidents surround  
them, mock them--

LYLA  
We've got to talk.

RIGGINS  
Alright.

LYLA  
I just... I've been having all  
these feelings. This like flood of  
feelings.

RIGGINS  
Me too.

LYLA  
For Jason, Tim.

RIGGINS  
(hurt, covering)  
Yeah...

LYLA  
What happened with us was... It  
came from all these feelings about  
Jason. What he's going through.  
Do you understand?

RIGGINS  
Yeah.

LYLA

What I'm saying is I don't feel anything for you. Okay? Nothing. That wasn't even me that night. That was... I don't even know who that was. But it will never, never happen again. No one can ever know about it. And it meant nothing. Do you understand me, Tim?

RIGGINS

Uh-huh.

LYLA

For now on, you pass me, you say hi. I say hi back. We gotta make this look normal.

(then)

I hate myself for the other night. I just hope I don't get sent right to hell. I really do.

She leaves. OFF Riggins, closing his eyes briefly, pained.

CUT TO:

37-38 OMITTED

37-38

39 INT. SARACEN HOUSE - LATER

39

We HEAR HER from down the hall...

MRS. SARACEN (O.S.)

Matt? Matt? Where are you?

She comes into the living room. Very disoriented.

MRS. SARACEN (CONT'D)

Matt?

She looks very worried. Heads out the front door.

40 EXT. HERRMANN FIELD - SAME TIME

40

Full contact scrimmage, fierce and focused. Saracen, not so much, feeling the heat. He stands over center calling the signals.

Voodoo stands with Mac and Coach, all watching intently, Saracen can feel the eyes -- letting it get to him...

(CONTINUED)

THE DEFENSE SHIFTS, linebackers push into the gaps -- Saracen freezes...

TAYLOR

Stunts read, Saracen - what's your check off?!

-- more voices and movement. Saracen hesitantly checks off a play --

SARACEN

Black hawk, black hawk!

He tentatively slides back into shotgun formation, yells to the right side.

SARACEN (CONT'D)

97, 97 - Black hawk!

He turns to the left where he sees --

-- JULIE TAYLOR

Making her way across the field towards her father...

RESUME SARACEN

Smitten, what little focus he had just got vaporized by hormones and self doubt.

SARACEN (CONT'D)

Hut, hut, hut...

Saracen takes off to the right on a roll-out. *Something is wrong.* Shit, he went the wrong way! He 180's fast and CRACK!!! -- gets drilled by a Defensive Tackle -- planted on his back, his helmet snaps off and rolls away.

Saracen slowly gets up, exposed, looking for his lost equipment. He sees Julie staring like he's just been voted team idiot.

TAYLOR

Saracen - you know right from left, son?

MCGILL

You brush with your right - wipe with your left.

(CONTINUED)

ON VOODOO

Smiles to himself. That kid doesn't have a prayer against him.

Saracen glances at Julie, she looks away as if it's too painful to watch. Taylor walks up to Saracen.

TAYLOR

Saracen, look at me when I'm talking to you. Ninety percent of the game is between the ears. Mental errors, son. Unacceptable. Run it again.

Taylor hands Saracen his Helmet and turns back, walking over to Julie on the sidelines as Matt goes back to the huddle.

JULIE

Mom said you were supposed to give me a head count for the party.

TAYLOR

Oh right...  
(reacting to a player)  
Reyes what the hell was that? Get your head out of your ass --

JULIE

Nice Dad. Elegant.

TAYLOR

How's your Mom doing? She seem okay with this party?

JULIE

Thrilled. Head count?

TAYLOR

Let's just say fifty-ish.

JULIE

So, how many people is "ish"?

TAYLOR

Better make it sixty.

JULIE

I'll let her know.

TAYLOR

Sixty-ish.

She heads off -- off Taylor we...

CUT TO:

41 INT. FIELD HOUSE - TAYLOR'S OFFICE - LATER 41

Coach is there. Saracen dressed in street clothes, hair still wet.

SARACEN  
You wanted to see me, Coach?

TAYLOR  
You're a mess out there, Matt.

SARACEN  
Yes, sir.

TAYLOR  
You gotta get focused.

SARACEN  
Yes, sir.

TAYLOR  
I know what was distracting you.

SARACEN  
(your daughter...?)  
You do?

TAYLOR  
Forget about Voodoo. Forget about him. This is within your reach, Saracen. But not if you don't attack the opportunity. And I mean *attack* it. Every day. Every practice.

SARACEN  
Yes, sir.

Taylor looks at him a beat, he's a fucking mess.

TAYLOR  
You have a girlfriend, Matt?

SARACEN  
Sir?

TAYLOR  
Anyone you're interested in?

(CONTINUED)

SARACEN  
Sort of...

TAYLOR  
Sort of. There's the problem.  
Forget sort of. Take her out.

SARACEN  
Sir?

TAYLOR  
Dinner. Movie. Then get her in  
the back seat of a car. Whatever.  
You're wound up tighter than a  
rubber band out there. You gotta  
loosen it up a little, Matt.

SARACEN  
Yes, sir.

TAYLOR  
Alright. Tomorrow. Be at  
practice. Loose. Focused. Got  
it?

SARACEN  
Loose and focused.

TAYLOR  
Loose and focused.

OFF this, we,

CUT TO:

42 INT. REHAB FACILITY - JASON'S ROOM - NIGHT 42

The white curtain is drawn between the two beds. Street  
looks fed up as he lies there listening to what can only be  
the SOUNDS of two people having sex. Jason just tries to  
shut it out.

43 EXT. SARACEN HOUSE - NIGHT 43

Saracén's just getting home from his job. Alamo Freeze duds.  
Tired.

44 INT. SARACEN HOUSE - MOMENTS LATER 44

Drops his stuff by the door.

(CONTINUED)

SARACEN  
Hey, Grandma.

No response. Notices...

THE T.V.

Isn't on, and...

SARACEN

Gets a bad feeling. Walks quickly down the hall...

SARACEN (CONT'D)  
Grandma?  
(nothing, then)  
Grandma?

Comes running back out. Panicked. Heads for the front door.

45 EXT. NEIGHBOR'S HOUSE - CONTINUOUS 45

As he runs over, KNOCKS on the door. After a beat, it opens.

SARACEN  
Sorry to bother you Mrs. Johnson.  
Have you seen my grandmother?

MRS. JOHNSON  
No, Matt. Is everything okay?

SARACEN  
I don't know...

46 INT. TAYLOR HOUSE - NIGHT 46

Later at night. Taylor poring over game tapes of Saracen.  
Looking worried.

Tami enters, ready for bed. Sees him, like she's seen him  
sitting there doing what he's doing a million times.

TAMI  
You coming to bed?

TAYLOR  
(not looking up)  
I'll be there in five minutes.

(CONTINUED)



TAMI  
The famous five minutes.  
(then)  
Good night, honey.

He's studying the tapes. Doesn't even hear her. She smiles to herself and walks out...

TAMI (CONT'D)  
Goodnight Tami. You're the best wife in the world.  
(then)  
And, you have a great ass. It hasn't changed since you were twenty-two...

As she disappears down the hall...

47 EXT. SARACEN HOUSE - NIGHT

47

Saracen has been to every house on his street. By now he's going out of his mind with worry and guilt as he heads back toward his house.

SARACEN  
(calling out)  
Grandma!  
(under his breath)  
Where are you?

His eyes widen with fear as he sees a police car pull up in front of his house. He runs up just as a POLICE OFFICER gets out of the car. Saracen looks in the back and sees his Grandma.

SARACEN (CONT'D)  
Where did you find her?

OFFICER  
She must have wandered into the Gilman's. They came home from work and found her taking a bath.

Matt opens the back door and helps his Grandma out of the cruiser. Her hair is still wet, and she's scared and upset and confused. When she sees Matt she starts to cry...

MRS. SARACEN  
Matt...

He sees how frightened she is and goes to hold her.

(CONTINUED)

47 FNL "Who's Your Daddy?"  
CONTINUED:

GREEN

8/24/06

28A.

47

SARACEN

It's okay. Everything's okay. I'm  
here. Let's go inside.

FADE OUT:

END OF ACT TWO

ACT THREE

48

INT. MARKET - DAY

48

Early morning. In line to check out. Tami and Julie are wielding TWO GROCERY CARTS PILED HIGH with food for the Team Dinner they have found themselves hosting. The carts are so packed they have to physically hold the stuff on top as they try and push them. Tami is going over her four page list, mentally checking things off. Then...

TAMI

Did I get the onions?

JULIE

That was on your part of the list.

TAMI

But I can't remember if I got them!  
Do you see them?

JULIE

I'll just go get some more.

She runs off. Tami stands with a hand on each pile. MARY ANNE GRANGER, from book club, passes by.

MARY ANNE

Looks like Rivalry week team dinner  
at coach's house! Go Panthers!

TAMI

Hi, Mary Anne.

MARY ANNE

Anything I can bring?

TAMI

Nope.

MARY ANNE

I'll see you there.

TAMI

Oh, you will? I mean, great. So,  
the parents come?

MARY ANNE

Wouldn't miss it. By the way, ever  
get a chance to talk to Coach about  
my Robbie D?

(CONTINUED)

TAMI

Oh, well, you'll see him yourself tonight, right?

MARY ANNE

He's ready. I'm telling you that boy is ready. Go Panthers!

Tami nods, makes her "I'm so excited" face. The CASHIER starts checking her out.

CASHIER

How's that new QB looking?

ON TAMI. Everyone in this town is insane.

Saracen talks to a DOCTOR. His Grandmother sits in the waiting area, just out of earshot.

SARACEN

So, just tell me what I need to do.

\*  
\*

DOCTOR

Onset dementia can be hard to treat because it's unpredictable. Episodes can be sporadic or constant. There's really no way of knowing.

\*  
\*

SARACEN

She didn't take her medicine the other day. You think that's why...?

\*  
\*  
\*  
\*

DOCTOR

She needs to take her medication. But it won't prevent this from happening again. You're just going to have to keep an eye on her. And be prepared.

\*  
\*  
\*  
\*

The divider in the room is now open and Herc is in his bed.

HERC

Hope I didn't disturb you the other night.

JASON

Not really.

HERC

Everything takes a little longer  
without legs. But it doesn't mean  
it ain't every bit as satisfying,  
QB. You heard for yourself.

JASON

I'm reading right now, Herc.

HERC

I shouldn't be around here to  
bother you too much longer anyway.  
(MORE)

(CONTINUED)

HERC (CONT'D)

I just re-injured myself. Here for a little tune-up. Another couple of weeks I should be out of here. You. You're gonna be here for quite some time. Lord have mercy where have you been all my life...

Because Tyra is standing at the door. She walks right past Herc toward Jason.

TYRA

I know we were never close buddies. And I can only imagine the load of fake crap from people you hardly know that you've had to put up with. And I am so not doing that. I'm just here to tell you that I'm sorry Tim hasn't been in to see you. He wants to, although he won't admit it, he just can't do it.

JASON

Why?

TYRA

He's scared.

JASON

*He's scared?*

TYRA

You know Tim.

Awkward little beat.

TYRA (CONT'D)

Well...

JASON

Thanks for coming, Tyra.

TYRA

Yeah. I'm sorry Jason. This shouldn't happen to a good person like you.

Tyra walks over, kisses him on the forehead and walks out.

HERC

Who the hell was that?

Jason, enjoying the moment and getting a bit of his own back.

(CONTINUED)

50 CONTINUED: (3)

50

JASON  
(letting Herc think what  
he will)  
Tyra,  
(then; to Herc)  
"Sparky".

Jason just keeps reading, ignoring Herc the best he can.

51 EXT. SARACEN HOUSE - LATER

51

Saracen, worried, stands on his front porch, on the phone  
with his Dad.

SARACEN  
They said it's dementia.

HENRY SARACEN (O.S.)  
But she's okay now?

Saracen looks over his shoulder into the house where his  
Grandmother sits, watching TV.

SARACEN  
I guess. For now.

HENRY SARACEN (O.S.)  
Good. Look, son, you're just gonna  
have to hold down the fort. I've  
got my hands full here, Matt.

SARACEN  
No, I understand.

HENRY SARACEN (O.S.)  
I'm not going to get a leave for  
quite awhile. I'm just being  
realistic. You've got to handle  
this. Man up.

SARACEN  
Yeah, I'm fine. We're fine.  
She's... she's just grandma. She's  
okay.

ON Saracen, the weight of the world on his shoulders.

52 EXT. HERRMANN FIELD - LATER

52

Saracen takes a snap, makes to hand-off but hesitates,  
causing him to miss SMASH who bursts past him.

(CONTINUED)

52 FNL "Who's Your Daddy?"  
CONTINUED:

GREEN

8/24/06

32A.

52

SMASH

Come on, man! You got to move your  
feet!

(CONTINUED)



ON COACH TAYLOR

Frustrated. Voodoo stands next to him. LAUGHS quietly.

TAYLOR  
(trying not to sound like  
he hates these words)  
Take some snaps Tatom.

Voodoo runs on the field. As the team sets up for the next play, Riggins looks up and sees IYLA, under the stands, alone in her cheerleading uniform, just staring at him. Drawn to him despite herself.

CLOSE ON Riggins taking this in. Sexy stuff. As the ball is snapped, Riggins snaps into action, throws a block. When the play is over, Riggins looks up. She is gone.

53 EXT./INT. TAYLOR HOUSE - LATER 53

Tami and Julie, on ladders, take pains to hang a humongous, hand-sewn "Beat The Tigers" BANNER over the mantel.

TAMI  
Don't let me forget to call and thank Dorothy Kivens for this. Can you imagine sewing this by hand at the age of eighty-five? It must have taken years...

JULIE  
You ever think maybe people live a little too long?

The DOORBELL RINGS.

TAMI  
Put on your game face.

Tami and Julie go to OPEN THE DOOR...

THEIR POV - THE PORCH AND BEYOND

As people arrive... players... boosters... people with kids she doesn't even know... *coming like a tidal wave*... as they greet and enter, she leans over to Julie, who stands there, wide-eyed.

TAMI (CONT'D)  
(to Julie; like a General  
going into action)  
Get my wallet. Go to the market.  
(MORE)

(CONTINUED)

FNL "Who's Your Daddy?" GREEN 8/24/06 34.  
53 CONTINUED: 53  
TAMI (CONT'D)  
Buy all the ribs they have. Buy  
all the steaks. Buy all the  
barbecue sauce.  
(then)  
*Buy it all.*

54 EXT. STREET - MINUTES LATER 54  
ON A BEAUTIFUL PLATINUM LICENSE PLATE HOLDER  
...on a brand-new white SUV... so new it doesn't have plates  
yet... just the sign "GARRITY MOTORS". MUSIC BLASTS from  
what can only be a STATE-OF-THE-ART sound system.  
FIND VOODOO  
Stepping out of a top-of-the-line vehicle. Closes the door.  
Sees...  
COACH TAYLOR AND SARACEN  
Arriving at the same time... seeing the car... getting the  
picture, and...  
VOODOO  
Nods at them and heads into the house.  
ON SARACEN AND COACH  
Saying nothing, but saying it all.

55 INT. TAYLOR HOUSE - LATER 55  
PAN THROUGH THE PARTY. Stuffed with people. Eating.  
Drinking. Talking. Laughing. A boisterous group. FIND...  
RIGGINS, SMASH AND REYES  
And a small group of PLAYERS. PASS THROUGH as they eat  
barbecue and quietly plan...  
SMASH  
Listen, I got the address in Arnett  
Mead. Their QB's car is a red '02  
Mustang. We're going tonight...  
REYES  
Where'd you get it?  
SMASH  
I got my ways.

(CONTINUED)

CONTINUE THROUGH TO THE KITCHEN...

Where Tami and Julie are working their asses off. Taylor enters. Tami looks in a drink cooler...

TAMI  
Oh my god -- where's the rest of the ice?

TAYLOR  
The ice?

TAMI  
The ice!

TAYLOR  
The ice I was supposed to get?

TAMI  
Yes!!!

A beat, then...

TAYLOR  
I forgot.

Tami turns to Julie.

TAMI  
Julie. Get my wallet--

JULIE  
(deadpan)  
I know. Buy the ice. Buy it all.

Julie exits.

TAYLOR  
Sorry--

TAMI  
(a little exasperated)  
Excuse me I've got to go smoke some more meat.

She exits, briskly. Taylor is a little put off by her bitchiness. CONTINUE...

WITH JULIE

Heading toward the front door, irritated. As Saracen passes her.

(CONTINUED)

SARACEN

Hey Julie. How's it going?

JULIE

Really, really great.

She exits, practically slamming the door on him. STAY ON SARACEN.

SARACEN

Okay.

CONTINUE THROUGH... FIND BUDDY holding court with SOME BOOSTERS...

BUDDY

...this Tatom kid could bust this season wide open for us. He's got vision and makes cuts like a running back. Throws a good ball, too...

BOOSTER

Has Coach decided yet who he's starting?

BUDDY

There's the man, let's ask him.  
(to Coach Taylor)  
Coach, who you starting?

INCLUDE COACH

Passing by. On the spot. Irritated.

TAYLOR

I'm thinking about revolutionizing a new offense, gentlemen. Four running backs, no QB. Run a lot of reverses.

He walks off.

FIND TWO BOOK CLUB WIVES

A little drunk. Checking out Coach Taylor.

MARY ANNE

That man's got a fine jaw line.

(CONTINUED)

CONTINUED: (3)

MISSY AUBREY  
(checking out his ass)  
Yes. Fine jaw line.

CONTINUE PAST TO FIND TAMI

On her hands and knees under the dining room table, cleaning something up. Coach Taylor sees her and bends down.

TAYLOR  
What are you doing down there?

TAMI  
Cleaning up beer.

He gets down, starts to clean up.

TAYLOR  
Let's do this later. You have to get up here and help me host.

Tami is really tired and fed up. She sits up.

TAMI  
I'd rather be down here for the moment.

TAYLOR  
Honey, I know it's a lot of people--

TAMI  
Twice as many people as you said. For the record.

TAYLOR  
I can't say no to people who expect to be here--

TAMI  
But you have no problem dumping it all on me.

TAYLOR  
You're upset--

TAMI  
Oh, you think?

TAYLOR  
I should have given you more notice. I've just been--

(CONTINUED)

TAMI

Under so much pressure. Right.

TAYLOR

Tami--

TAMI

I'm doing it, alright. I'm throwing a party for over a hundred people with two days notice. I have no help but Julie who should be practicing for her recital instead of running to the market every five minutes. I'm picking up after all these wonderful football stars who incidentally are also pigs-- I'm doing it. But I'm not going to pretend to like it. Not now. Not down here. Up there I'll try my best to smile. But down here. I'm pissed. Okay? So you want the smiley Coach's wife, wait til I'm up there.

TAYLOR

Get done. I need you to help host.

They're both pissed. He gets up. Walks into the kitchen. Picks up bowls of chips. Enter Saracen, who walks up to him. Wrong time.

SARACEN

Coach, I know this is kind of, not done, and you don't have to tell me, but I was wondering if you could let me know, off the record, about the game next Friday, who you are thinking you're going to be starting?

Taylor blows off a little steam.

TAYLOR

Saracen, I'm going to start who I have to start. And if you want it to be you, you better show me something a lot better than what I've been seeing on the field all week.

Saracen is stung. Wasn't the response he was expecting.

(CONTINUED)

SARACEN  
(covering)  
Right.

Tami enters. Saracen realizes the conversation's over and leaves.

TAYLOR  
Okay, look. You just have to take a deep breath. Calm down. I don't want you to say something out there that you can't take back.

TAMI  
Oh, you mean something about being the wife of the Panther football coach? That I sometimes hate it? That this is one of those times?

TAYLOR  
Tami, it's just my job. It's a job like any other job--

But he is CUT SHORT as a BRICK CRASHES THROUGH THE WINDOW. She SCREAMS, he grabs her and ducks. After a beat, they collect themselves. She pulls a note off the brick, it reads: "DIE PANTHER PIGS".

She looks up at him. Like any other job?

As people having heard the noise gather around the room to see what it was... DISSOLVE TO:

56 EXT. TAYLOR HOUSE - NIGHT

56

Saracen walks out of the party. SMASH PULLS HIS CAR UP in front of him. Riggins, Reyes, and a couple other GUYS are inside.

SMASH  
(to Saracen)  
Hey QB baby, you coming?

SARACEN  
I don't think so.

REYES  
Later, Bambi.

Saracen, suddenly pissed, wheels around. Opens the car door and gets in. As the guys TAKE OFF.

57

EXT. HOUSE - LATER

57

POV - A MODEST HOUSE

With a RED MUSTANG parked in front. We approach it quietly.

SMASH (O.S.)

That's it.

ANGLE ON SMASH'S CAR

As all our guys quietly peel out. Then Reyes gives the signal and they start going to town, smashing windows, scratching, denting, kicking. Saracen, not used to having this kind of release, feels all his frustration turning into rage as he POUNDS on the headlights, going crazy.

LIGHTS IN THE HOUSE. SOUNDS of PEOPLE WAKING and COMING OUT.

RIGGINS

That's it! Let's go!

SMASH BACKS HIS CAR UP FAST, they climb in. SARACEN, STILL GOING NUTS, LOST, POUNDS AWAY, SCREAMING. Riggins sees he's in trouble...

RIGGINS (CONT'D)

(yelling)

Saracen! Right now!

And Saracen realizes they're leaving, runs to the car as...

PEOPLE RUN OUT OF THE HOUSE

One of whom is the TIGERS QB who runs to SMASH's car as Saracen also races toward it... a moment of CLEAR EYE CONTACT BETWEEN THEM... then Saracen DIVES IN and the car takes off...

As the TIGER QB runs after, swearing at them.

END OF ACT THREE



ACT FOUR

58

INT. MEXICAN RESTAURANT - DAY

58

Coach Taylor sits across from JIM WHITE, the head coach of the Arnett Mead Tigers. Something of a peace summit.

TAYLOR

I don't want this rivalry to get out of hand and neither do you.

WHITE

Absolutely. What happened to my QB's car last night is... just not right. This shouldn't be happening.

TAYLOR

You know I did get a brick through my window. And did I tell you about our Field House?

WHITE

Yeah. A couple times.

TAYLOR

Anyway, there's a lot of tension around this game -- for obvious reasons--

WHITE

Yeah. Because only one of us can win.

A beat, then...

TAYLOR

...Right. Anyway, I think it's important that you and I present a united front.

WHITE

To be honest, Eric, I'd feel a lot better about that if you hadn't gone behind my back and stole Ray Tatom from our district.

TAYLOR

I didn't steal him--

WHITE

It was probably that big SUV Tatom's driving around in that  
(MORE)

(CONTINUED)

WHITE (CONT'D)

sealed it. But that had nothing to do with you...

Coach Taylor stands up, pissed. Leans over the table.

TAYLOR

Just keep your team out of my Field House and off of my property or I'll be coming after you personally.

WHITE

Right back at you, "coach".

And Taylor SLAPS down a twenty.

TAYLOR

I'll see you on the field.

And he leaves. White yells after him.

WHITE

Yes you will. Yes you will.

Coach Taylor is making the team run up and down the bleachers to punish them. They look exhausted.

TAYLOR

Keep it up. I don't care if you're going to puke. I'll tell you when you can stop. Next time I tell you "there will be no retaliation" I want you to remember how you feel right now.

(then)

Anyone want to tell me who went on this little raid last night?

Eye contact between Riggins, Smash and Saracen. No one is going to speak. Quietly bonding.

TAYLOR (CONT'D)

Okay, then another ten. Let's go...

Voodoo, at the bottom, takes the opportunity to give a long, blank, menacing look to Taylor, clearly not liking that he's being made to do this. Taylor stares him down. Then, Voodoo heads back up, his body language telling us he doesn't give a shit about this.

60

INT. REHAB FACILITY - DAY

60

Mr. and Mrs. Street wheel Jason in his chair. \*

                  JOANNE STREET \*

So we have to decide if we're going  
to put the ramp at the front door  
or the side entrance. \*

                  JASON \*

Either way I guess. \*

                  MITCHELL STREET \*

Can't we talk about this later. \*

                  JOANNE STREET \*

I thought the side might be better  
since we're converting Dad's office  
into your bedroom. \*

                  MITCHELL STREET \*

Joannie... \*

                  JOANNE STREET \*

Mitchell, we talked about this.  
It's going to take at least a month  
to put in the ramp, plus we have to  
convert the downstairs bathroom.  
We need to get on this. \*

As she speaks, Street notices... \*

STREET'S POV

Herc, Corey, and other BUDDIES coming out of the weight room,  
sweaty and LAUGHING. \*

RESUME STREET

He feels almost envious for a moment, then...

                  JASON \*

I'm sorry you've got to deal with  
all this. It must be costing a lot  
of money. \*

Jason sees a look exchanged between his parents. \*

                  JASON (CONT'D) \*

What... \*

(CONTINUED)

CONTINUED:

MITCHELL STREET

It's not anything to worry about.

JOANNE STREET

Jason, there is something we need to talk to you about.

\*

MITCHELL STREET

Joanne...

\*

JOANNE STREET

There's going to be a lawsuit.

\*

MITCHELL STREET

It's not definite.

\*

\*

JASON

What kind of lawsuit? We're suing someone? Who are we suing?

\*

\*

\*

There's a beat, then--

\*

JOANNE STREET

Did Coach Taylor run you through tackling drills with the rest of the team.

\*

\*

JASON

Tackling drills?...  
(with dawning realization)  
You're suing the team?

\*

\*

\*

\*

The Streets' silence confirms this.

\*

JASON (CONT'D)

\*

I can't do that.

JOANNE STREET

(trying to keep it  
together, but starting to  
lose it)

Jason, I don't want to do it  
either. But there's no other way  
to pay for everything. I don't  
know how to pay for it.

MITCHELL STREET

Joanne, pull it together...

JOANNE STREET

(too late; she's gone)

...For everything you'll need. I  
don't know how. My poor little  
baby. I'm so sorry. I'm so sorry.

She hugs Jason, crying. His heart is breaking for her. He  
can't even hug her. All he can do is press his head against  
hers.

JASON

It's okay, Momma. Sshhhh. It's  
okay. We'll do what we have to do.

61 INT. DILLON HIGH - OUTSIDE TAMI'S OFFICE - LATER

61

PAN DOWN a row of kids in the WAITING AREA, biding their time to see Tami. FIND COACH TAYLOR at the front of the line. As the door OPENS and a STUDENT leaves, followed by Tami's head popping out, about to call "Next", but she stops, seeing her husband.

TAMI

What are you doing?

TAYLOR

I'm next.

As he walks past her, into her office. She follows, closing the door.

62 INT. DILLON HIGH - TAMI'S OFFICE - MOMENTS LATER

62

Tense silence, then.

TAYLOR

I'm sorry you're mad at me.

TAMI

You're sorry that I'm mad?  
Technically, that's not an apology.

And she looks at him. She's expecting more.

TAYLOR

Tami, you know I have a stressful  
job...

Not what she wanted to hear...

TAMI

(gestures to her file  
covered desk)  
Everyone has a stressful job!

He looks away a little... can't help a little smirk at this.  
She notices...

TAMI (CONT'D)

What? Oh, my job isn't stressful?

TAYLOR

I didn't say that.

(CONTINUED)

62 FNL

"Who's Your Daddy?"

GREEN

8/24/06

45A.

62

CONTINUED:

TAMI

You try sitting down and talking  
with confused, young kids full of  
(MORE)

(CONTINUED)

TAMI (CONT'D)  
raging hormones, anxiety and  
insecurity. Not barking orders at  
them and telling them which way to  
run with the ball for the next  
thirty seconds. *Talking to them.*  
About the rest of their lives. You  
try it sometime and see how easy it  
is.

She walks past him, sticks her head out the door...

Next.  
TAMI (CONT'D)

ON COACH TAYLOR

This didn't go the way it was supposed to.

63 OMITTED 63

64 INT. REHAB FACILITY - JASON'S ROOM - LATER 64

Street is alone in his room. Herc comes in.

HERC  
Hey, it's five minutes past five.  
Where's the dutiful, little  
girlfriend?

Street has had enough of this guy.

JASON  
Listen. I don't like you. You  
don't like me. That's not really a  
big priority on the "things wrong  
with my life" list right now. You  
don't know anything about my  
girlfriend and you don't know  
anything about my life. So just  
leave me the hell alone.

HERC  
Actually I know everything about  
your life. Let me run down the  
next two years for you: You're  
still in the golden "everyone  
rallies around you" phase, they'll  
start to get bored with that in  
about six weeks and the cards and  
letters and visits and prayers will  
die down dramatically. About three  
months later the girlfriend will  
tell you about how "you're  
(MORE)



HERC (CONT'D)

different people now and you need to find out who you are apart." That'll be the end of her ass. Maybe two months after that the lawsuit will be at its peak -- lines will be drawn in the sand and you will lose people who meant the world to you so that you can pay for fun things like colostomy bags. And about three, maybe four months after that, your parents will announce that the stress of all this has driven such a wedge between them that they've decided to--

And Jason, so sick of hearing this guy's voice, so sick of hearing what he's saying, so sick of it all that a rage explodes out of him like a rocket...

JASON

*Will you shut the hell up?!*

And, without thinking, he finds himself reaching for a GLASS OF WATER and closes his fingers around it. His grip is weak, and his movement awkward, yet he manages to swipe the glass off the table and fling it in Herc's direction.

It SMASHES NEAR Herc, who looks up. The first time we've seen him look at Street with an ounce of humanity.

HERC

Good. I knew you had some fight in you.

And just as we realize there's more to Herc than meets the eye, he's gone. STAY ON JASON, just staring at his hand, shocked at what he was just able to do.

Saracen's working, taking some bags of trash out to the dumpster. He tosses them in. TURNS AROUND to see...

A CIRCLE OF GUYS

Wearing Tiger shirts. One of them the QB from last night. They surround him.

(CONTINUED)

TIGER QB  
Who was with you?

ON SARACEN

Not going to give it up.

SARACEN  
Actually, no one else was with me.

TIGER QB  
No one.

SARACEN  
No one.  
(hears these words coming  
out of his mouth)  
I had the bat, I had the ice pick,  
I had the hammer. I was driving  
the car I jumped into.  
(then; doesn't know what  
else to say because he  
knows he's about to get  
hit)  
You guys want a Swizzler?

And as they descend on him, Saracen actually gets off one  
really nice shot as they take him down like a deer in a pack  
of wolves.

END OF ACT FOUR

ACT FIVE

67 INT. FIELD HOUSE - TAYLOR'S OFFICE - NIGHT 67

End of the day. Coach Taylor is putting on a tie to go to Julie's recital.

MCGILL

Coach, can we go over some of the special teams' sets...

TAYLOR

(cutting him off)

Sorry, Mac. I got to get my ass to my daughter's dance recital or I believe I will be single by Monday.

He is heading out just as his phone RINGS. It's a number he doesn't recognize. He answers...

TAYLOR (CONT'D)

Coach Taylor.

INTERCUT WITH:

68 INT. HOSPITAL - ER - SAME 68

ON SARACEN, on the phone -- a bandaged, bruised and swollen mess. Clearly had the crap beat out of him.

SARACEN

Coach, it's me. Saracen. I'm at the hospital.

TAYLOR

The hospital...

SARACEN

I'm okay. Don't worry. I... I got a little beat up. I can play. I just... I hate to bother you... But they need an adult to sign me out of here.

OFF Taylor, we... \*

69 INT. HOSPITAL - ER - LATER 69

As Coach impatiently signs for Saracen's release.

(CONTINUED)

SARACEN  
Thank you, sir.

TAYLOR  
Sorry to tell you this, but you're coming to a dance recital.

As Coach Taylor turns and heads out, Saracen trying to keep up.

70 INT. TAYLOR'S CAR - LATER 70

Taylor is driving like a maniac. Saracen is sitting back in his seat, holding on to the armrest. Trying to not look nervous about how fast the guy's driving. Then...

TAYLOR  
So you want to tell me what the hell happened?

SARACEN  
(reluctantly)  
Well, sir, some of the Tigers wanted me to say who trashed up their QB's car.

TAYLOR  
Why'd they think you knew?

Long beat, then...

SARACEN  
'Cause I was there.

TAYLOR  
I see.  
(then)  
And you wouldn't name names?

SARACEN  
No sir. And with all due respect, sir, I still won't.

Coach Taylor is quietly impressed. Tries not to let Saracen see him smile.

SARACEN (CONT'D)  
I'm sorry about putting you on the spot last night at the party... about if you're starting me. I know a lot of people think you  
(MORE)

(CONTINUED)

SARACEN (CONT'D)

should be making Tatom QB1. I think even my Dad expects that--

Taylor glances at Saracen. Realizes how that must have hurt the kid. Wants to say something. What to say, what to say? Then...

TAYLOR

You got to remember your Dad's not here. He can't see what I can see. You're a different kid than you were two weeks ago.

SARACEN

I am?

TAYLOR

Yes, you are. Before, I think you were happy to sit on the bench, let Jason take the pressure. But that's changed.

(then)

I'm not sure you know it, but I believe you can do anything you put your mind to.

SARACEN

You do, sir?

TAYLOR

I do.

Saracen smiles quietly to himself, pleased.

SARACEN

Thanks for coming. I know you got better things to do than be filling in for my parents.

TAYLOR

(feeling inescapably paternal at this moment)

It's okay, Matt. It's okay.

They drive on in silence. Taylor quietly sighs, a little exhausted.

CUT TO:

The show has started. Coach Taylor, Saracen trailing behind, finds Tami and sits down. Tami looks at him like, "Why are

(CONTINUED)

you late?" Taylor subtly gestures to Saracen... Tami leans across Coach to see...

TAMI'S POV - SARACEN

Bandaged and bruised. And...

TAMI

Without knowing the details, instinctively gets the picture. She takes Coach Taylor's arm.

TAMI

Julie hasn't been on yet.

Julie performs. Find...

TAMI AND COACH

Watching their daughter with that goofy, satisfied, loving look that parents get when they watch their kids do stuff. PAN PAST to SARACEN... an even goofier, satisfied, loving look with a little bit of longing thrown in.

After the show. Parents and dancers mill about on stage and have coffee and punch. \*

FIND JULIE

Saracen walks up to her.

JULIE

Oh my God what happened to you?

SARACEN

I got beat up a little.

(then)

You were... that was... I really... liked it.

JULIE

Thanks.

She's about to walk away, then...

SARACEN

And I loved the music. For some reason the sound of it reminded me of this painter I really like...

(CONTINUED)

JULIE  
(doubtful)  
Uh-huh. Which painter--

SARACEN  
This guy. Jackson Pollack. Ever  
see any of his paintings?

Julie can't quite hide the shock that those words just came  
out of a football player's mouth. \*

JULIE  
Yeah, yeah I have. But honestly, I  
don't really see the connection. \*

SARACEN  
You don't? \*

JULIE  
Not really. \*

SARACEN  
Well, I guess maybe it's a bit of a  
stretch. \*

JULIE  
Maybe just a little bit. \*

FIND TAMI AND COACH TAYLOR \*

Chatting with some other parents. Coach Taylor's watching...

SARACEN AND JULIE

Talking. Laughing. Making a lot of eye contact. Sees the  
way Matt's looking at his daughter. And...

TAMI

Sees the look on her husband's face.

TAMI  
What?

TAYLOR  
I'm not sure, but I think I may  
have told that kid to get our  
daughter in the back seat of a car.

She looks at him. What? He takes a long look at her,  
suddenly remembering how much he loves her.

FNL "Who's Your Daddy?" GREEN 8/24/06 53A.  
73 CONTINUED: (2) 73

TAYLOR (CONT'D)

(then)

Tami, may I talk to you in private? \*

74 INT. DILLON HIGH - BACK STAGE - MOMENTS LATER \* 74

Tami and Coach Taylor find a spot. \*

TAMI

What is it?

TAYLOR

You were right.

(CONTINUED)



TAMI

Of course I was right. You gave me no notice, you just assumed--

TAYLOR

Not about that. You were right that talking to kids is hard. And speaking of things not being easy, I'm sorry. I know how much my job puts you through.

TAMI

I just... I remember how things used to be between us. I just feel like I never see you anymore. How long is this going to be? Are we ever going to have time to talk, maybe see a movie, and, and--

He grabs her and kisses her. She's shocked for a moment, then melts into him. They keep going. It's pretty hot for grown ups.

A MAN'S VOICE

Hey you two...

It's Buddy.

BUDDY

Break it up, now. You're not in high school, you know.

TAYLOR

Hey, Buddy.

BUDDY

Tami, fantastic barbecue the other night. Just delicious. \*

TAMI

It was my pleasure, Buddy. \*

BUDDY

We sure do appreciate it. \*

(to Taylor)

Can I bend your ear for a second? \*

Coach Taylor smiles yes, but his eyes say "Oh hell."

Coach and Buddy.

(CONTINUED)

75 FNL

"Who's Your Daddy?"  
CONTINUED:

GREEN

8/24/06

54A.

75

BUDDY

Julie looked great up there  
tonight.

TAYLOR

Thanks, Buddy.

(CONTINUED)

BUDDY

It's great to see the girls get a chance to shine once in awhile, isn't it?

(then; back to reality)

So, that was funny, that joke you made at your party about not using a quarterback.

\*  
\*  
\*

TAYLOR

I didn't mean anything by it.

\*  
\*

BUDDY

I just want you to know that I'm on your side, Coach. Squarely. And that's where you want me to stay.

\*  
\*  
\*  
\*

TAYLOR

I sure do, Buddy.

\*  
\*

BUDDY

Good. So let me ask you again. You gonna start Voodoo?

\*  
\*  
\*

TAYLOR

I haven't made that decision yet.

\*  
\*

BUDDY

Maybe you think he's my guy. That I brought him in and all. Maybe you have a problem with that. But you gotta do what's right for the team, Coach. Don't let ego get in the way.

\*  
\*  
\*  
\*  
\*  
\*  
\*

TAYLOR

Believe me, my decision will have nothing to do with ego. Mine or anyone else's.

\*  
\*  
\*  
\*

BUDDY

Good to hear, Coach, good to hear. Good luck next Friday. You'll do the right thing. I can feel it. I can feel something good coming to our team. I really can.

\*  
\*  
\*  
\*  
\*  
\*

Buddy walks off. STAY ON TAYLOR. Tami JOINS HIM.

\*

TAMI

What was that all about?

Coach decides to spare her. Smiles...

\*

TAYLOR  
Just football.

Julie runs up.

JULIE  
Mom, Dad.

Tami explodes with a SCREAM. Taylor hugs her.

TAMI  
Honey, you were so wonderful up  
there.

TAYLOR  
You made us proud, Jules.

This is a lot from him, and she fights emotion.

JULIE  
Thanks, Dad.

Taylor hugs her, and over her shoulder, he sees Saracen in the distance looking at him. Taylor looks back. Who is this kid to him? A quarterback? A horny teenager trying to steal the innocence from his daughter? A son? Saracen nods at Coach, a look of appreciation. Of determination. Coach nods back. Saracen lifts a single hand in a wave, then turns and leaves.

CUT TO:

75A INT. GARRITY HOUSE - LYLA'S BEDROOM - NIGHT 75A

Lyla enters holding a stack of her folded clothes and almost screams. Riggins is there sitting by the window.

LYLA  
My family is right downstairs. My father is here.

RIGGINS  
I can't stop thinking about you.

Lyla looks at him, the whole thing just makes her cry. He steps towards her. And when he gets to her, her perfectly folded laundry just falls to the ground as she slowly wraps her shaking hands around his neck, pulls him toward her. They kiss. Nothing polite about it. As they fall out of frame, onto her bed, we HEAR--

SAMMY MEADE (V.O.)  
...This is Slammin' Sammy Meade signing off on the worst kind of Friday in Dillon, Texas...

DISSOLVE TO:

76 EXT. DILLON STREETS - NIGHT 76

Little houses, lit from within like doll houses. Very quiet. Very peaceful.

SAMMY MEADE (V.O.)  
...A Friday without a game. Next Friday night is the biggie. I'm  
(MORE)

(CONTINUED)

76 CONTINUED:

76

SAMMY MEADE (V.O.) (CONT'D)  
not the only one saying it could be  
the biggest game of the season.  
The moment where this team either  
gets past the loss of Jason Street  
and moves forward, or we watch the  
whole season crumble right before  
our eyes. I got to believe we'll  
win because this town wants that  
win so bad. And didn't Daddy tell  
us, winning goes to the one who  
wants it most?

77 EXT. SARACEN HOUSE - NIGHT

77

As Saracen, alone, throws balls out in the middle of the  
yard. Focused, intense, committed. Not giving up his dream.  
As the NEIGHBOR'S LIGHTS GO OUT, and he waits for a beat to  
get his night-vision, then keeps throwing, we...

CUT TO BLACK:

END OF EPISODE